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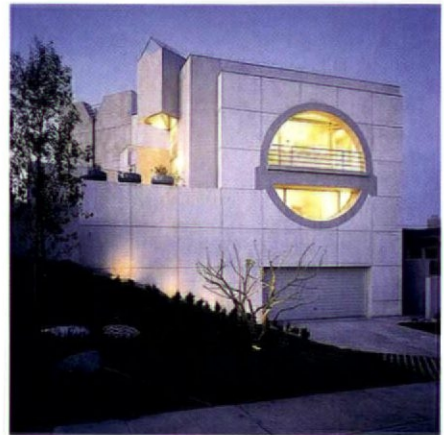
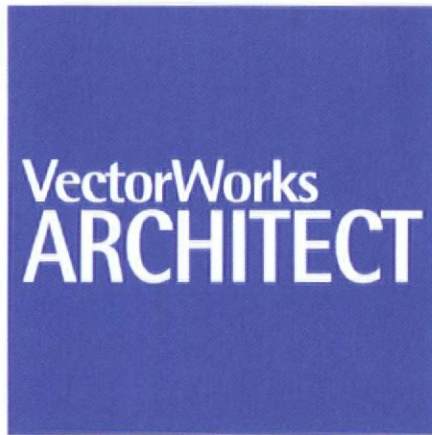


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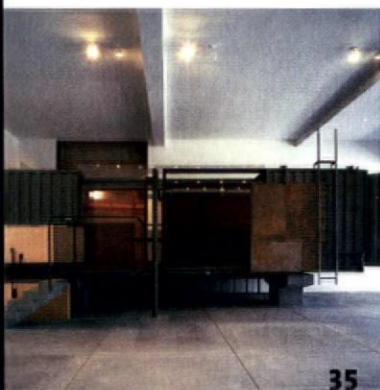
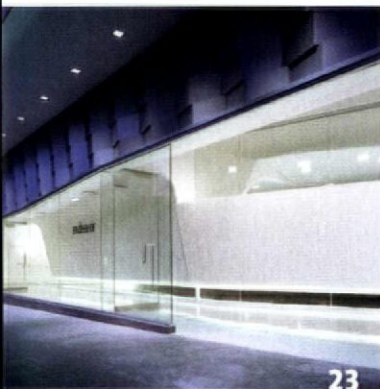
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OCTOBER 2006

LA

# ARCHITECT



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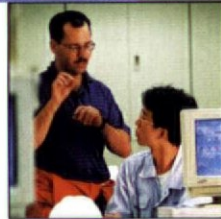
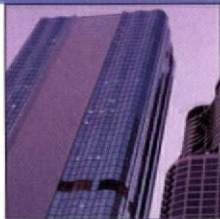
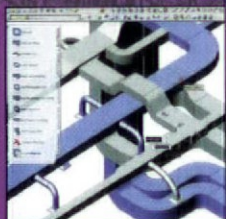
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# EDITOR'S NOTE

This issue, dubbed “Best of,” is a celebration of great architecture and design. Naturally, this includes a recap of the 2006 AIA/LA Awards. Celebrated at the AIA/LA’s World Party during the National Convention, the program recognized 35 projects with Design, Next LA and—this year only—Decade Awards. The recipients exemplify the diversity of Los Angeles’ architecture and design professionals. From Morphosis, Richard Meier & Partners and Johnson Fain to Ball-Nogues Design, amphibianArc and XTEN Architecture, firms of varying depth and breadth were honored. This diverse winner pool is undoubtedly what excites entrants year after year.

The 2006 AIA/LA Award program also included a “first”—in an unprecedented move, the Gold Medal Award, the highest honor given by the chapter, was awarded to the husband-and-wife team of Craig Hodgetts, FAIA, and Hsin-Ming Fung, AIA, of Hodgetts + Fung Design and Architecture. A glimpse into their lives—both professional and private—is offered on page 42.

Finally, how befitting that *LA Architect* would decide to launch its own “first” in this issue. As an extension of our regular “Showroom” section, we have compiled a roundup of notable products, books and materials. From an integrated pet-food center to a convenient wood-swatch kit, these are not the everyday finds. We hope you find them informative, intriguing and useful.

Your Editor,



Jennifer Caterino





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## Presidential Awards

**THIS YEAR'S PRESIDENTIAL HONOREES AND Gold Medalists** have made extraordinary contributions to advancing the civility and quality of life in Los Angeles.

Our mayor, Antonio Villaraigosa, has brought a renewed energy to address the city's issues at the highest level of government. As the recipient of the *Spirit of Los Angeles Award*, he is a strong advocate of good city planning, backing initiatives in support of transit and community spaces that are "long-lead" items in a political environment that requires instant gratification for re-election purposes. The mayor has a vision for this great city, and he has the energy to accomplish it.

The *Building Coalition Award* was awarded to Supervisor Gloria Molina, Councilwoman Jan Perry, Jim Thomas and Martha Welborne, FAIA, for establishing the Los Angeles Grand Avenue Authority, which has brought the City and

County of Los Angeles together to implement the development of three city blocks of this important regional cultural center. The formation of the Grand Avenue Committee was not a simple task because of complicated County land ownership and City resource allocation.

Los Angeles all too often neglects its past in pursuit of a new and exciting future. Yet, memory is important for the maturation of the city, and many of the city's inner-city neighborhoods need to be recognized for their quality of architecture and sense of place. City Council Member Tom LaBonge was this year's recipient of the *Historic Preservation Award* for his support of the Windsor Square Historic Preservation Overlay Zone and the renovation of the Griffith Park Observatory. Documenting our history is Kevin Starr, who received this year's *Heritage Award* for the many articles, papers, and books he has written about the

region and for the many years of service he has given this community as university professor at the University of Southern California and as California State Librarian.

Projects of scale in cities can contribute to the life of the city if they make a significant enhancement of the public realm. At the center of such projects are developers who understand their responsibility to the city. Nelson C. Rising is such a developer and was awarded the *City Builder Award* for his role in the development of the Library Square Tower and Maguire Gardens in Los Angeles, Mission Bay in San Francisco, and the original vision for Playa Vista.

Another major project is the Getty Villa, whose contribution to the public realm through conservation and exhibition of antiquities adds to Los Angeles' allure as a worldwide destination. The current restoration of the Villa has clarified and corrected many design features



Inner Peristyle at the Getty Villa in Malibu, © 2005 Richard Ross with the courtesy of the J. Paul Getty Trust



The Gehry House, 1978, © Tim Street Porter / Esto; courtesy of Gehry Partners, LLP



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of the complex. Members of its *Building Team of the Year* include Machado and Silvetti Associates, Studio Pali Fekete Architects, Kornrandolph Landscape Architects, Morley Builders, and the J. Paul Getty Trust.

Public spaces provide a place where the citizens of our city can recreate and meet and share our experience as citizens of this great city. Ruth Coleman, director of California State Parks, was the recipient of the *Public Open Space Award* for supporting development of the Cornfields and Taylor Yards as major parks within Los Angeles.

In a related action, former Mayor Richard Riordan received the *Service to the Community Award* for his promotion of bike greenways throughout the city. He was also recognized for his support of public schools in our community. A second recipient was Frederick M. Nicholas, a behind-the-scenes force in establishing MOCA, Disney Hall and the South Campus of the Art Center College of Design in Pasadena.

With an ability to move government to measurable achievements, this year's *Good Government Award* was awarded to Mark Winogrand for his work as interim director of planning for the City of Los Angeles. Mark was also recognized for his vision and implementation for the downtown area of Culver City.

Communication through the media is essential in a major city. This year's *Civic Communicator Award* is Warren Olney, host and executive producer of *To the Point and Which Way, LA?*

Los Angeles is a center for young, creative designers, whose talent is fostered by our design schools. Three individuals were recognized this year in education: *Educator of the Year Award* goes to Richard Koshalek and Eric Owen Moss, FAIA. Ray Kappe, FAIA, received the *Lifetime Achievement in Education Award*. Richard, an ardent supporter of visionary projects such as Disney Hall, the Temporary Contemporary and the Museum of Contemporary Art (MOCA), is past director of MOCA and is currently president of Art Center College of Design. As director of the Southern California Institute of Architecture (SCI-Arc), Eric Owen Moss helped establish its international reputation, making it one of the nation's premier architectural design schools. Ray Kappe has been an architectural educator for more than 46 years. In the late 1960s, as founding chairman of the department of architecture at Cal Poly

Pomona, he helped to form the School of Environmental Design. In 1972, he founded SCI-Arc. The school is now 34 years old, and he has mentored many of its graduates.

Efforts to develop comprehensive rail transportation in Los Angeles have been difficult. Supervisor Zev Yaroslavsky has been a strong advocate for rapid bus transit, which uses our city's extensive system of roads. In recognition of his support for Metro's recently completed Orange Line, Zev received the *Transportation Award*.

Special recognition went to a dedicated supporter of the AIA/LA whose relationship with the architectural community has benefited all of our efforts. John H. Welborne, Esq., has been an advocate of Angels Flight Railway, the Central Library and restoration of the Ennis House. John, who has served on the AIA/LA board of directors as a public member, was designated *Honorary AIA/LA*.

The *Twenty-Five Year Award* recognizes the enduring significance of architectural design. The 2006 winner is the Gehry House in Santa Monica, California. Quoting from Paul Heyer in his book *American Architecture: Ideas & Ideologies in the Twentieth Century*, "Gehry's initial renovation of his own home provided an unprecedented opportunity for the architect to experiment with materials and spatial dynamics ... The striking results of this house within a house blurred the distinction between new and old, interior and exterior, and brought Gehry widespread attention within the architectural and artistic communities."

The AIA/LA *Gold Medal Award* is the chapter's highest honor. The 2006 AIA/LA Gold Medalists are Craig Hodgetts, FAIA, and Hsin-Ming Fung, AIA. This is the first time a husband and wife team has been jointly presented the Gold Medal. Their partnership over the past 20 years has produced outstanding buildings, and they are a role model for an open design process and the exchange of broadly ranging ideas between professionals.

We congratulate this group of outstanding individuals. May they continue their great work and inspire others to do the same.

—WILLIAM H. FAIN JR., FAIA

William H. Fain Jr., FAIA, has served as director of urban design and planning for Johnson Fain since its inception. His urban design work has been recognized with several national AIA and *Progressive Architecture* awards, and he has won a number of fellowships.

## 2006 PRESIDENTIAL AWARDS

### AIA/LA GOLD MEDAL AWARD

Craig Hodgetts, FAIA  
Hsin-Ming Fung, AIA

### AIA/LA SPIRIT OF LOS ANGELES AWARD

Mayor Antonio R. Villaraigosa

### AIA/LA BUILDING TEAM OF THE YEAR

The Getty Villa Renovation Team  
Client - The J. Paul Getty Trust, Corbin Smith,  
Head of the Villa Project Team  
Project Architect - SPF:architects, Zoltan E. Pali, FAIA  
Design Architect - Machado & Silvetti Associates, Inc.,  
Bradley Johnson, AIA  
Landscape Architect - Kornrandolph, Matt Randolph  
General Contractor - Morley Builders, Reginald Jackson, AIA

### AIA/LA BUILDING COALITIONS AWARD

*Grand Avenue Project*  
Hon. Gloria Molina, Los Angeles County Supervisor  
Hon. Jan Perry, Los Angeles City Councilmember  
Jim Thomas, Thomas Properties  
Martha Welborne, FAIA, Managing  
Director - Grand Avenue Committee

### AIA/LA SERVICE TO THE COMMUNITY

Frederick M. Nicholas  
Richard Riordan, former Los Angeles Mayor

### AIA/LA GOOD GOVERNMENT

Mark Winogrand, Interim Los Angeles  
Planning Director & former CAO of Culver City

### PUBLIC OPEN SPACE AWARD

Ruth Coleman, Director of California State Parks

### CITY REBUILDER

Nelson C. Rising, Board of Trustees of ProLogis,  
Former Chairman & CEO of Catellus Development Corp.

### AIA/LA CIVIC COMMUNICATOR AWARD

Warren Olney, KCRW — *Which Way LA? To The Point*

### AIA/LA CALIFORNIA HERITAGE AWARD

Dr. Kevin Starr — University Professor & Professor  
of History, University of Southern California

### THE AIA/LA 25 YEAR AWARD

The Gehry House, 1978, Frank O. Gehry, FAIA

### THE AIA/LA HISTORIC PRESERVATION AWARD

Hon. Tom LaBonge, Los Angeles City Councilmember  
Windsor Square HPOZ & Griffith Observatory

### AIA/LA TRANSPORTATION AWARD

Hon. Zev Yaroslavsky, Los Angeles County Supervisor  
The Orange Line  
Hon. AIA/LA  
John H. Welborne, Esq., Hon. AIA/LA

### AIA/LA LIFETIME ACHIEVEMENT IN EDUCATION AWARD

Ray Kappe, FAIA

### AIA/LA EDUCATOR OF THE YEAR

Richard Koshalek, President, The Art Center  
College of Design  
Eric Owen Moss, FAIA, Director, Southern California  
Institute of Architecture



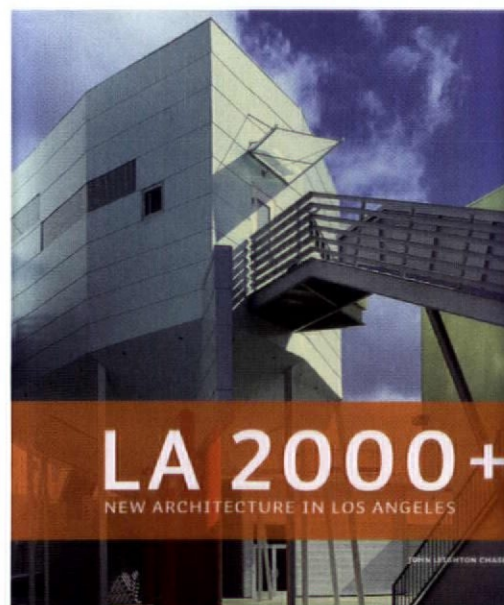
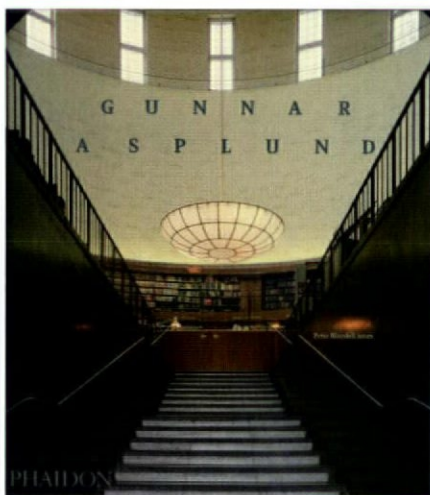
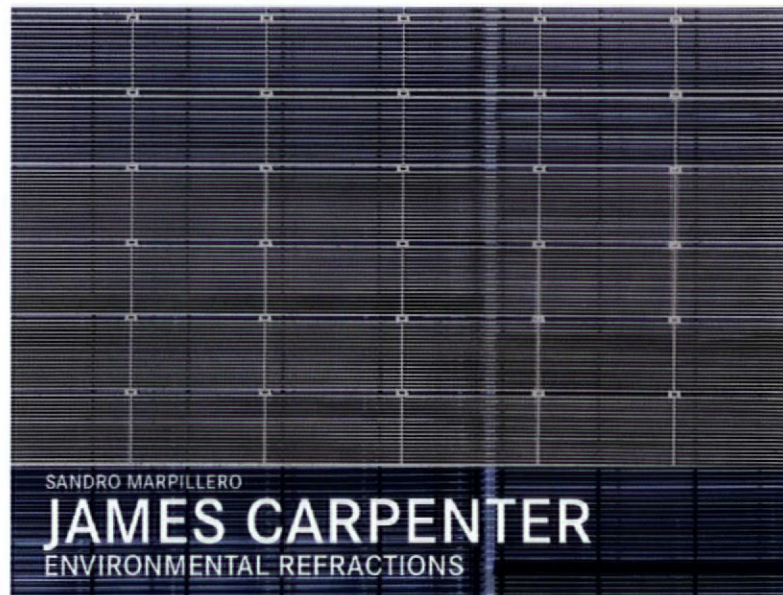
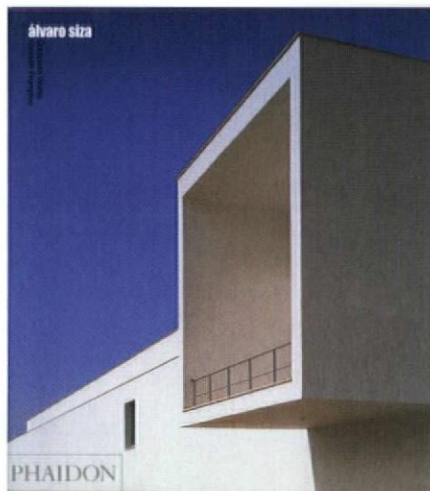
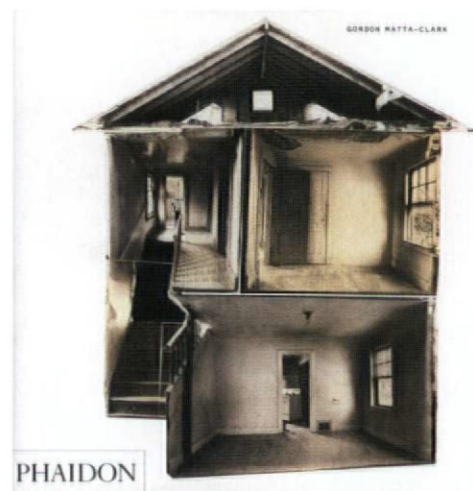
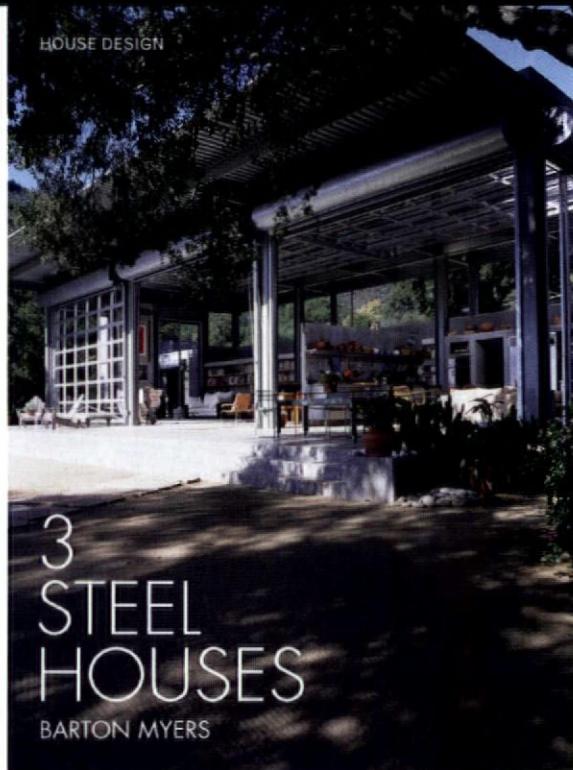


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REVIEWS  
**BOOK**





**PITY THE POOR ARCHITECT WHO MUST PICK HER** way through the vast field of new books that issue forth incessantly from the architectural press like a Vesuvius strewing printed pages. Architects are notorious book lovers (for the pictures mostly), and publishers seem keenly aware of the kinds of presentations that designers love most. First, architects favor sumptuous production values and large formats. They also like heavy paper, large images and the sense that a book that costs \$85 or so, to borrow a phrase from John McPhee, should "give good weight." That is, it should feel like a doorstop. The volume should also be thick, to suggest compendiousness and completeness. Thickness also makes the book useful, in a pinch, as a temporary shim in light construction. As for writing, the quality varies enormously, but that does not seem to matter much—few architecture books are bought for the prose.

*"Thickness also makes the book useful, in a pinch, as a temporary shim in light construction."*

How, then, to choose among the sumptuous doorstops? No human being has enough time to skim through all the available books, much less read them, particularly if one goes to school, has a job or sustains at least one human relationship. And in truth, some of these elegant volumes are a little fluffy, in which the complex carbohydrates of graphic design, so to speak, tend to outweigh the protein of critical acumen. Here are some of the most nourishing titles of the recent past:

With a Pritzker Prize behind him, Alvaro Siza has finally earned door-stop status, and the folio-sized *Alvaro Siza Complete Works* (Phaidon, paperback, 2006, \$49.95) is a satisfying monograph on a lifework that is shaping up as one of the exemplary careers of our times. The quiet, slow-moving Siza is the tortoise racing the hare of architectural fashion. Readers will soon learn to treasure the writing as much as his buildings for his sly paradoxes and anti-heroic insights. The goal of his work, he writes, is to "discover the magical strangeness, the peculiarity of obvious things." The volume includes an excellent essay by Kenneth Frampton.

Another big book from Phaidon is the coffee-table-sized monograph on the great, under-appreciated Swedish master *Gunnar Asplund* (Phaidon, hardback, 2006, \$75.00). Most famous for his atmospheric, almost

expressionist crematoria, Asplund was also a bold modernist master when he wanted to be, a maker of humble vernacular buildings on other occasions, while his most famous public building, the drum-headed Copenhagen Public Library, reaches confidently into the vocabulary of German romanticism. In one way, Asplund's career is the opposite of figures like Wright or van der Rohe, who wanted their works to be recognized at first glance. His goal was to achieve a poetic effect expressed in a unified style, and freely sought the best means to achieve the goal.

In his preface to *James Carpenter: Environmental Refractions* (Princeton Architectural Press, hardcover, 2006, \$55.00) structural engineer Jorg Schlaich says that he was a purist who rejected all non-engineering content in his designs until he collaborated with Carpenter, an artist who works hard to integrate his art into the basic structure of

buildings. To oversimplify, Carpenter's works could be described as modified curtainwalls installed into architectural settings that perform extraordinary tricks with the refraction of light through glass of different densities or the play of light shadows produced by skillful arrangements of glass or brilliant color effects produced when sunlight strikes metal with different types of chemical coating or different effects produced when the art work is partly lit and partly in shadow. Carpenter's knowledge of high-tech materials and their behavior in different types of light is formidable. The result is both a lesson in the way that art might be re-integrated into architecture, as well as a way that high-tech materials might serve as points of departure for a new kind of architectural ornament.

A very different artist, Gordon Matta-Clark (1943-1978), trained as an architect before directing his considerable spatial skills into physical attacks on buildings that both revealed the banal and homely truths of their interiors, while turning the buildings into abstracted, large-scale landscape works like those of his teacher, Robert Smithson. *Gordon Matta-Clark* (Phaidon, paperback, 2006, \$39.95). His works are designed with geometric clarity, such as "Conical Section," a cone-shaped hole neatly gored into the side of a

condemned building in Paris. In his most notorious work, "Splitting," Matta-Clark neatly sawed a house in half, by his own hand. His most beautiful work, perhaps, was "Day's End," an oval cut with an acetylene torch through the wall of an abandoned warehouse, sending sunlight pouring into a previously empty structure, lacking in human interest. He valued risk and the sense of hard-won discovery: "It's nothing worth documenting if it's not difficult to get," he once wrote. A career survey by Thomas Crow captures both the bad-boy posturing and philosophical depth of this nervy anti-architect.

The early reputation of Barton Myers, FAIA, was largely founded on two fine houses of exposed steel in Toronto in the early 1970s, the first Myers Residence and the Wolf Residence that together helped popularize the high-tech movement. In 1998, Myers returned to the form with a new residence for himself and his wife in Montecito, California. Barton Myers' *Three Steel Houses* (Images Publishing Group, hardcover, 2005, \$49.95) documents these three structures, which remain among the finest of a fine career. The Montecito house, which steps down a hillside, is one of the most satisfying examples of the integration of landscape and domestic architecture since the Eames House of 1949, one of Myers' acknowledged inspirations.

Compilations of the greatest hits of recent L.A. architecture have become a staple of architectural publishing. When the author is John Leighton Chase, director of urban design for West Hollywood, we are taking the tour with a long-time insider to the architectural community with a reliable sense of taste. His *LA 2000+* (Monacelli Press, hardcover, 2006, \$50.00), which grew out of the "34 Architects" exhibit of 2004, updates the canon of important buildings. Some of the novelty of earlier years has left Los Angeles, because much of contemporary architecture has been inspired by the work done here in the 1970s, '80s and '90s. Chase's book is a welcome reminder of the high level of inspiration and skill of the work that manages to get built in this increasingly crowded, expensive and architecture-unfriendly city.

—MORRIS NEWMAN

Morris Newman, former editor of *LA Architect*, is currently writing about business, design and planning for numerous publications, including *Landscape Architecture*, the *Los Angeles Times*, the *New York Times* and *California Planning & Development Report*. In 2003, Newman edited *FIGURE/GROUND: A Design Conversation with Scott Johnson and Bill Fain*. He lives in Studio City with his wife, *LA Times* reporter Sharon Bernstein, and their four children.





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**MORE INFORMATION:** SPARK Modern Fireplaces, 866-938-3846 or [www.sparkfires.com](http://www.sparkfires.com).

### ▶ PARALLEL LINES COLLECTION, KNOLLTEXTILES

The Parallel Lines Collection, a group of three wallcoverings by the architecture and design firm Lewis.Tsurumaki.Lewis (LTL), has recently been launched by KnollTextiles. The collection is reminiscent of LTL's experiments with producing conceptual architecture through drawings—the patterns, *Vector*, *Perimeter* and *Margin*, are comprised of a series of parallel lines that, when installed, appear to be drawn on the wall. All three patterns are color-coordinated using a natural palette.

**MORE INFORMATION:** KnollTextiles, 866-565-KTKT or [www.knolltextiles.com](http://www.knolltextiles.com).

### ▼ TRANSGLASS, ARTECNICA

In keeping with its "Design with a Conscience" concept of values, which strives to realize unique, innovative and meaningful designs through a humanitarian and ethical process, Artecnic offers transGlass, a collection of glassware made from what exists—recycled beer and wine bottles. New items, designed by Emma Woffenden and Tord Boontje, include a decanter, a jug and vases in a variety of colors and finishes.

**MORE INFORMATION:** Artecnic, 323-665-6551 or [www.artecnicainc.com](http://www.artecnicainc.com).



### ▶ CAFÉ TABLE, PANELITE

Panelite's versatile table line, originally designed for use in an Office for Metropolitan Architecture project, applies innovative resin-edge technology to the TC/RC Polymer Series Panelite panel to provide a luminous, translucent, scratch-resistant surface suitable for dining, working or meeting uses. In addition to a variety of standard square and round sizes, the table comes in larger rectangular dimensions with multiple pedestal bases. Inquire for color options.

**MORE INFORMATION:** Panelite, 310-202-1115 or [www.e-panelite.com](http://www.e-panelite.com).

### ▼ ECOTEXTURES, ARCHITECTURAL SYSTEMS, INC.

Ideal for millwork, feature walls, column covers, fixtures and furniture, durable, shrink-resistant and environmentally friendly Ecotextures architectural panels are composed of Sustainable Forestry Initiative-certified lumber with no urea-formaldehydes. Factory color finishes include unfinished, clear, natural, light coffee, coffee, nutmeg and steel. Panels are also available in custom colors. Fire-rating is available for all patterns.

**MORE INFORMATION:** Architectural Systems, Inc., 800-793-0224 or [www.archsystems.com](http://www.archsystems.com).







#### ▲ ORBIT COLLECTION, DEDON GMBH

The Orbit Collection by Richard Frinier is at once casual and refined, making it at home indoors or out. The sophisticated loveseat is spacious enough for two and glides easily on casters. Outside, the canopy model makes screening sun rays a snap—one twist of the wrist yields comfortable shade. A half or full moon side table completes the line. All pieces are composed of Hularo, an earth-friendly synthetic weaving fiber, on an epoxy powder-coated aluminum frame. Cushions are available separately.

**MORE INFORMATION:** JANUS et Cie, 800-24-JANUS or [www.janusetcie.com](http://www.janusetcie.com).

#### ► “BLOW UP” TABLE, ALESSI

As a follow up to the “Blow Up” accessory items (vase, baskets, umbrella stand, among others), the Campana brothers have designed the “Blow Up” Table for Alessi. The small table uses the same innovative construction method introduced by Fernando and Humberto Campana in 2004. The base is formed by TIG-welded mirror-polished stainless steel rods, on which rests a round surface of hardened glass.

**MORE INFORMATION:** Alessi, 212-431-1310 or [www.alessi.com](http://www.alessi.com).

#### ◀ 20TH CENTURY COLLECTION HANDMADE WALLPAPER, FROMENTAL

With the re-emergence of wallpaper as a decorative trend, Fromental offers three distinct collections of handmade wallpapers. The 20th Century Collection consists of 12 designs, including *Variiegated Leaves* (shown), hand-painted onto paper and silk. Inspired by European and Asian design, styles range from elegant '30s-era florals to delicate '50s conversational pieces to bold super graphics. All are panoramic in nature and non-repeating. Hand-painted to order, each installation can be customized in color and scale.

**MORE INFORMATION:** Fromental, [www.fromental.co.uk](http://www.fromental.co.uk).



#### ▲ EURO PILLOW, AMENITY

Amenity, already renowned for its graphic silhouettes of nature on luxurious duvets and pillows, is now offering oversized 26-by-26-inch pillows to complement its existing lines. These new six-pound pillows feature hand-silk-screened graphics on richly textured Belgian linen. An admittedly indulgent accessory, its impressive size makes a sumptuous background for the organic lines of the re-proportioned *Willow* and *Branch* designs.

**MORE INFORMATION:** Amenity, 213-624-7309 or [www.amenityhome.com](http://www.amenityhome.com).



#### ▼ PICK CHAIR, STUDIO DROR AND GRUPPO SINTESI

The Pick Chair, the first foldable cantilever chair, excels as both wall art and functional furniture. With the economy of space in mind, the Pick Chair epitomizes Dror Benshetrit's vision of the emotion of art being intertwined with the simple poetics of form following function. The metal structure of the Pick Chair has nearly unlimited variations on material and surface design. A Folding Table is also available.

**MORE INFORMATION:** Studio Dror, 212-718-2196 or [www.studiodror.com](http://www.studiodror.com).







#### ◀ WOOD\_STOCK COLLECTION OF RULERS, WOODLOOPS

The ultimate pocket wood dictionary, complete with illustrations of the leaves and fruit of each tree, wood\_stock is made from timber of ten different tree species. A new edition is crafted from a selection of ten exotic wood samples from the Brazilian rainforest. All the wood used for the wood\_stock products comes from well-managed forests and is FSC certified. Measuring approximately 4-by-20 centimeters, wood\_stock rulers can be customized.

**MORE INFORMATION:** Woodloops, [www.woodloops.de](http://www.woodloops.de).

#### ▼ EAMES LOUNGE CHAIR AND OTTOMAN, HERMAN MILLER

Proving once again that a classic never goes out of style, Herman Miller has issued the 50th Anniversary Special Edition Eames Lounge Chair and Ottoman. Shells of the hand-crafted pieces are available in seven-ply cherry, natural cherry, walnut or the environmentally sound santos palisander veneer. All chairs ordered during 2006 feature a commemorative mark, and are shipped with *The Eames Lounge Chair: An Icon of Modern Design*, a 200-page hard-cover book.

**MORE INFORMATION:** Herman Miller, 616-654-3000 or [www.hermanmiller.com](http://www.hermanmiller.com).



#### ▶ ANTIBODI, MOROSO

Designer Patricia Urquiola's new Antibodi chaise lounge blossoms from a "cellular" formation of lightly padded petals sewn in triangle shapes. Featuring reversible materials, the petals create a supporting cover that is fixed to a stainless steel metal frame. The non-removable cover creates two very different and striking moods: unconventional, feminine or deliberately severe, quilted. The two sides are available in black and white or a natural tone matched with a kaleidoscopic patchwork.

**MORE INFORMATION:** Moroso, [www.moroso.it](http://www.moroso.it).



#### ▲ MWE SPIDER TRACK SYSTEM

Designed for the suspension of wood, glass or metal doors, MWE's Spider track system can be wall or ceiling mounted, accommodates curved designs, and does not require glass drillings. Additional advantages result from the guide-side bearings, which are situated under the running rail, lending stability and making the system adjustable in height. Precision-produced in Germany, the Spider track system complements cutting-edge residential, contract and hospitality projects.

**MORE INFORMATION:** LoPresti Architectural Elements Gallery, 310-230-7770 or [www.loprestigallery.com](http://www.loprestigallery.com).







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### ▲ DROPS COLLECTION, VIVA CERAMICA

New to the bath market is Viva Ceramica, which has introduced its inaugural bathroom line. Designed by Paola Navone, the idea behind the line was to create products with no pre-conceptions that are "in tune" with bathroom tiles—expand themes three-dimensionally. The result is Drops, three distinct bathroom interpretations: *Brut & China*, *Vintage* (shown), and *Seafoam*. The collection includes mirror, shelf, stool, wash basin, console and tiles.

**MORE INFORMATION:** Viva Ceramica, [www.cerviva.it](http://www.cerviva.it).

### ► PETCENTER, ALNO

Catering to the more than 69 million American homes owning one or more pets, ALNO has introduced the PetCenter to contain all household pet food needs. Designed to store canned pet food, the center also includes a pull-out bin for dry dog food or cat kibble. Additionally, hide-away food and water bowls neatly slide away beneath the cabinet when not in use. The PetCenter is available throughout the entire ALNO program.

**MORE INFORMATION:** ALNO, 310-659-6753 or [www.alno.com](http://www.alno.com).



### ▼ CHICAGO LOUNGE, VIOSKI

With an admitted nod to Mies van der Rohe's famed daybed, VIOSKI introduces the Chicago Lounge. Chief designer and architect Jeff Vioski applies his attention to detail, balance and proportion to this versatile piece that can be used as a daybed or an armchair. The Chicago Lounge is available with both a single- and double-width seatback. Most VIOSKI products are built-to-order in a wide range of colors, fabrics and finishes.

**MORE INFORMATION:** VIOSKI, 323-937-7741 or [www.vioski.com](http://www.vioski.com).



### ► CAPIZ, 3FORM

Capiz, a new addition to 3Form's Jazz line, captures translucent, sustainably harvested capiz shells in sophisticated and playful patterns and colors within *ecoresin*. The pearly, iridescent sheen of both large and small shells is presented geometrically in colors like pink, silver, cream, turquoise and blue. The Jazz line is suited for backlit panels, backsplashes, column surrounds, space dividers and more. A variety of sizes and gauges are available.

**MORE INFORMATION:** 3Form, 800-726-0126 or [www.3-form.com](http://www.3-form.com).



### ◀ THE BOTANIST SERIES, ORANGE22 DESIGN LAB

Designed by Dario Antonioni and Brandon Lynne, the Botanist Series has been photographed everywhere from the beach to the barren basin of the L.A. River to a chic apartment to an antiseptic studio. More importantly, the sleek metal form of the Botanist line suits each setting. Featuring seductive botanical graphics, the series consists of a cocktail table, nesting end table and bench. Available in four powder-coated colors, the pieces employ industrial-grade enamels and aluminum and are ready for outdoor use.

**MORE INFORMATION:** Orange22 Design Lab, 213-972-9922 or [www.orange22.com](http://www.orange22.com).







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AIA/LA  
2X8

## 2006 AIA/LA 2x8: Swell Exhibition

The 2x8 is an annual exhibition sponsored by AIA Los Angeles showcasing exemplary student work from architecture and design institutions throughout California. Through this important exhibition an invaluable link between emerging talent and the professional world is forged, giving rise to significant collaborations and alliances vital to the improvement of our built environment.

The 2006 exhibit was held at the historic Gas Company Lofts in downtown Los Angeles during the AIA National Convention. The Opening Reception, held on June 10, attracted nearly 500 guests and was highlighted by the

awarding of \$20,000 in scholarships to deserving students and projects. The evening also featured a raffle for a Vespa, benefiting the long-term endowment toward recognizing and supporting the future generation of architects and designers.

The first prize of \$6000 was awarded to Bjorn Dyvik of the University of California, Berkeley, for his project *Anatomy of an Airport*. The Los Angeles Institute of Architecture & Design received the \$4000 School Prize for its two submitted projects, Laurie Morales' *Five Obstructions* and Helen McNamee's *Chess Project*. Abdulatif Almishari of the University

of Southern California won the \$2500 Vespa Scholarship for *Sustainable High Rise in Echo Park*; Andrew Hernandez of California State Polytechnic University, Pomona, won the \$2500 Westfield Scholarship for *Project Concession*; Jeremy W. Stoddart from the Southern California Institute of Architecture won the \$2500 Wavell-Huber Scholarship for *Augmented Form—Architectural Typology and Pathology*; and a team of students from UC Berkeley won the \$2500 Wasserman Foundation Scholarship for *Lifebean Emergency Shelter Prototype*. For further information, please visit [www.aialosangeles.org](http://www.aialosangeles.org).





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## 2X8:SWELL

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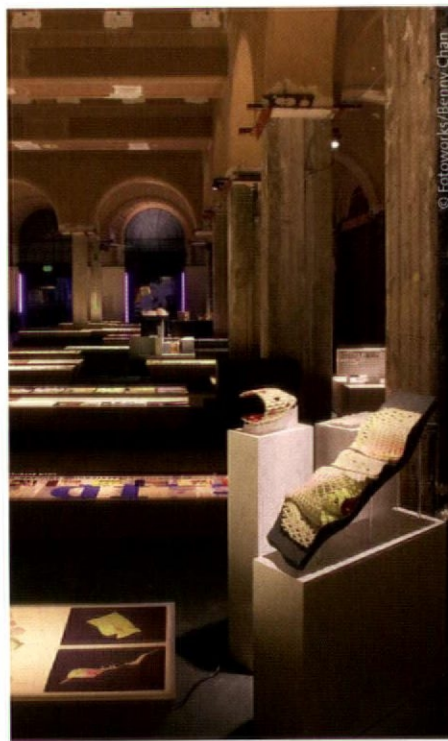
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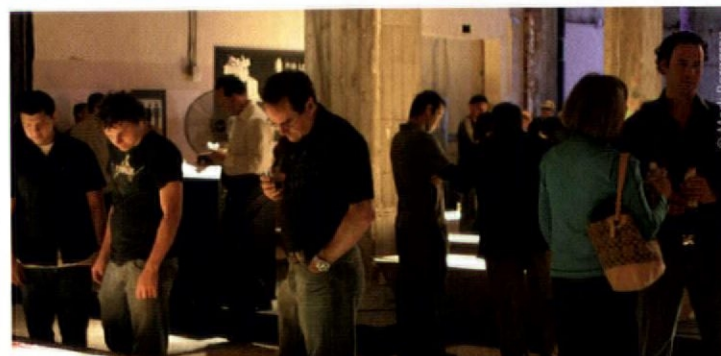
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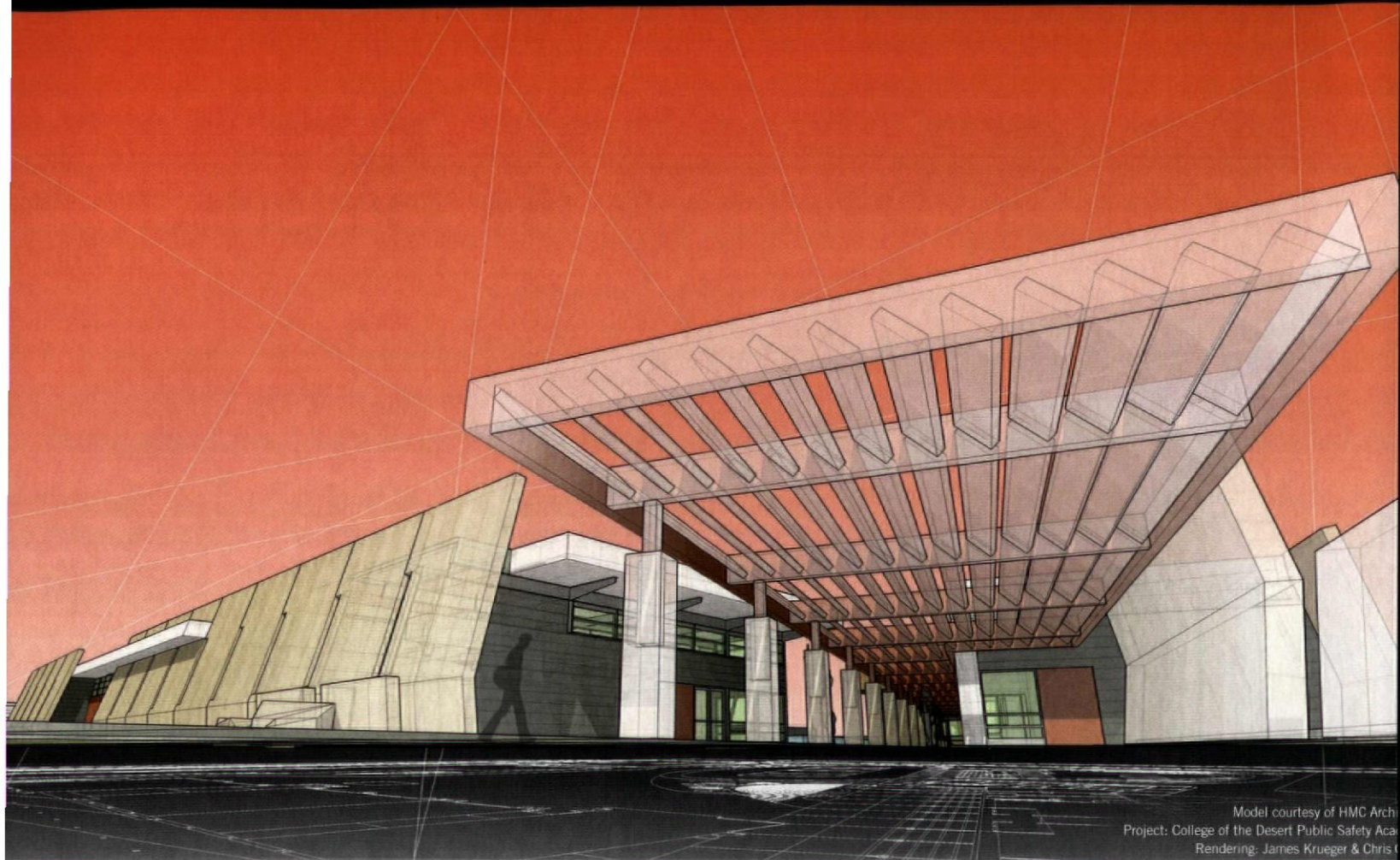


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## DESIGN AWARD HONOR



Zhang Guang-Yuan

### ▼ 2. Maximilian's Schell

LOCATION: Los Angeles, California

DESIGNER: Ball-Nogues Design

WEBSITE: [www.ball-nogues.com](http://www.ball-nogues.com)

The vortex-shaped temporary outdoor installation at the outdoor Materials & Applications (M&A) design research center merged the flow of space with a featherweight rendition of a celestial black hole. Hovering over M&A's courtyard, Maximilian's Schell, which was named for the actor in Disney's 1979 sci-fi film *The Black Hole*, formed an outdoor public room. Constructed of tinted Mylar resembling stained glass, the project functioned not only as architecture and sculpture, but as a "made-to-order" product through a unified manufacturing strategy. The designers achieved their aesthetic effects by manipulating reinforced Mylar with a CNC-cutting machine. The result was a tensile matrix comprised of 504 different instances of a digitally variable component or "petal." As though warped by the gravitational force of a black hole, the petals continually changed scale and proportion as they approached the singularity of the piece.



Joshua White

### ▲ 1. Beijing Planetarium

LOCATION: Beijing, China

DESIGNER: amphibianArc

WEBSITE: [www.amphibianarc.com](http://www.amphibianarc.com)

*AmphibianArc's stated objective was to embody contemporary cosmology in this building design as a continuation of the lineage of the building type initiated by Étienne-Louis Boullée's Cenotaph for Isaac Newton. The Beijing Planetarium project is a contemporary edifice that attempts to embody cosmology of our time by means of geometrically driven architecture.*

*A curvilinear curtainwall system was designed and developed to carry out the narrative objective of the project, expressing the grand unification of contemporary cosmology. The curtainwall was digitally modeled and developed throughout the design and working drawing phases. The result is an all-weatherproofed curtainwall at the exterior, with sensual curvilinear smoothness delivered through excellently executed documentation, fabrication and installation.*

## Design Awards

### JURY

#### THOM MAYNE, FAIA

Mayne is a Morphosis co-founder and principal and the 2005 Pritzker Prize laureate. He holds degrees from the University of Southern California (USC)'s School of Architecture and the Harvard Graduate School of Design. He is a co-founder of the Southern California Institute of Architecture (SCI-Arc), and teaches at SCI-Arc and UCLA.

#### CHRIS GENIK, AIA

Genik is a co-founder and principal of Daly Genik Architects. He earned his undergraduate degree in architecture from Carleton University and master of architecture at Rice University. Since 1992 he has taught at SCI-Arc. He's also taught at the University of California, Los Angeles (UCLA), Arizona State University, the University of Houston, Art Center College of Design, USC, and the University of California, San Diego.

#### SYLVIA LAVIN

Lavin is a professor at and former chair of the UCLA Department of Architecture and Urban Design. She is the author of *Quatremere de Quincy and the Invention of a Modern Language of Architecture* and *Form Follows Libido: Architecture and Richard Neutra in a Psychoanalytic Culture*. She is a frequent jury member for international competitions and consults with institutions such as the Canadian Centre for Architecture, the Getty Center and the Whitney Museum of American Art.





Courtesy of Darin Johnstone Architecture



### ▲ 3. HI-LO Fielding

**LOCATION:** Los Angeles, California

**DESIGNER:** Darin Johnstone Architecture and Scott Parker

**WEBSITE:** [www.djarch.net](http://www.djarch.net)

As part of an ongoing series of investigations sponsored by the Southern California Institute of Architecture, Darin Johnstone and Scott Parker designed a gallery installation to explore a set of architectural ideas. A desire to engage the gallery as a space to be transformed, coupled with interests in serial spatial constructs realized through contemporary design and fabrication techniques, led to a re-examination of the suspended (dropped) ceiling. A transformation of that system as well as the space became the design impetus.

Each unit contained four variables (drop-up, drop-down, drop-normal, drop-rotated) producing a double binary system of options. These options were executed in series and by chance throughout the duration of the exhibit to create a variable landscape and a differentiated experience linked to the timing of any given interaction with the work. Spatial iterations were produced manually by a set of "players" interacting with the ceiling system and sets of space scores.

### ▶ 4. Slash and Backslash

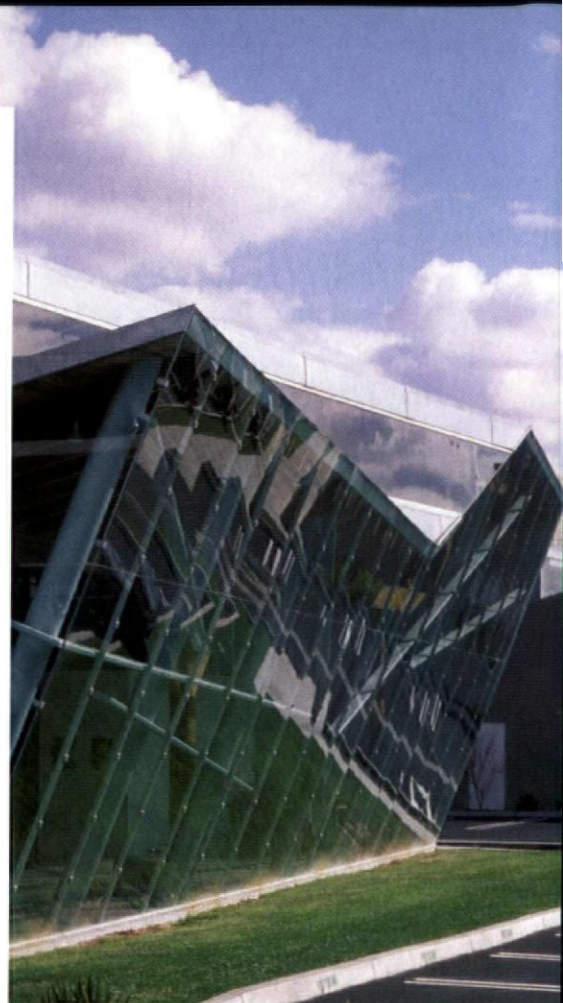
**LOCATION:** Culver City, California

**DESIGNER:** Eric Owen Moss Architects

**WEBSITE:** [www.ericowenmoss.com](http://www.ericowenmoss.com)

The two office buildings, completed with owner/builder Frederick and Laurie Samitaur Smith of Samitaur Constructs, were originally part of an uninterrupted fabric of wood frame truss-roofed warehouses that had been expanded sporadically since the 1940s. The design strategy involved a "Haussmanization" of the original agglomeration of buildings. Most of the old construction was demolished, cut out and removed on structural support lines using dimensions that allowed the required interior footages and on-grade parking between the two buildings.

The sides of the two warehouse buildings are finished simply with plaster and have large, operable windows. The front elevations are entirely glazed and inclined at angles that cut precisely through the original wood frame/truss, roof/post supported structure. The interiors are large, open, flexible skylit warehouse areas designed to support a complex variety of program uses.



Deborah Bird

### ◀ 5. No Good Television Reception Bar and Film Set

**LOCATION:** Beverly Hills, California

**DESIGNER:** Gnuform

**WEBSITE:** [www.gnuform.com](http://www.gnuform.com)

Designed as part of a larger project for the new No Good TV (NGTV) headquarters, this private bar is the heart of a heavy, sensual atmosphere created throughout the building using rich color and light. Materials, effects and techniques used more sparingly in other areas of the project come together in the bar to form an enriched core. It is used as a reception area for guests, a set for celebrity interviews, and as a standard bar for company parties.

NGTV's erotic content provided Gnuform the opportunity to explore more literal exchanges of form and feel. While the smaller ridges in the front panels provide structural integrity, their ribbed repetition across the panel's overall convex form engages the torso of the bar patron.





## ▲ 6. Keep off the Grass! Planar Landscape Phenomena

**LOCATION:** Los Angeles, California

**DESIGNER:** Griffin Enright Architects

**WEBSITE:** [www.griffinenrightarchitects.com](http://www.griffinenrightarchitects.com)

*The ubiquitous lawn is the subject of a heuristic exercise about our cultural relationship to that thin plane of suburban carpet. The suspension of more than 1,000 square feet of sod in the exhibition space simultaneously explores the tectonic nature of this plane by emphasizing its tissue-like thinness, flexibility and texture, while commenting on the negative impacts to our larger environment.*

*A hovering plane, suspended from the ceiling, creates a spatial dialogue between "above" and "below" where pools of water on the gallery floor further reflect light that pierces through perforations in the sod above. The separation of the water below the sod develops an ironic tension and further emphasizes the entropic nature of the installation. The sod will dry and decay over the duration of the exhibit, while the water sits beneath.*

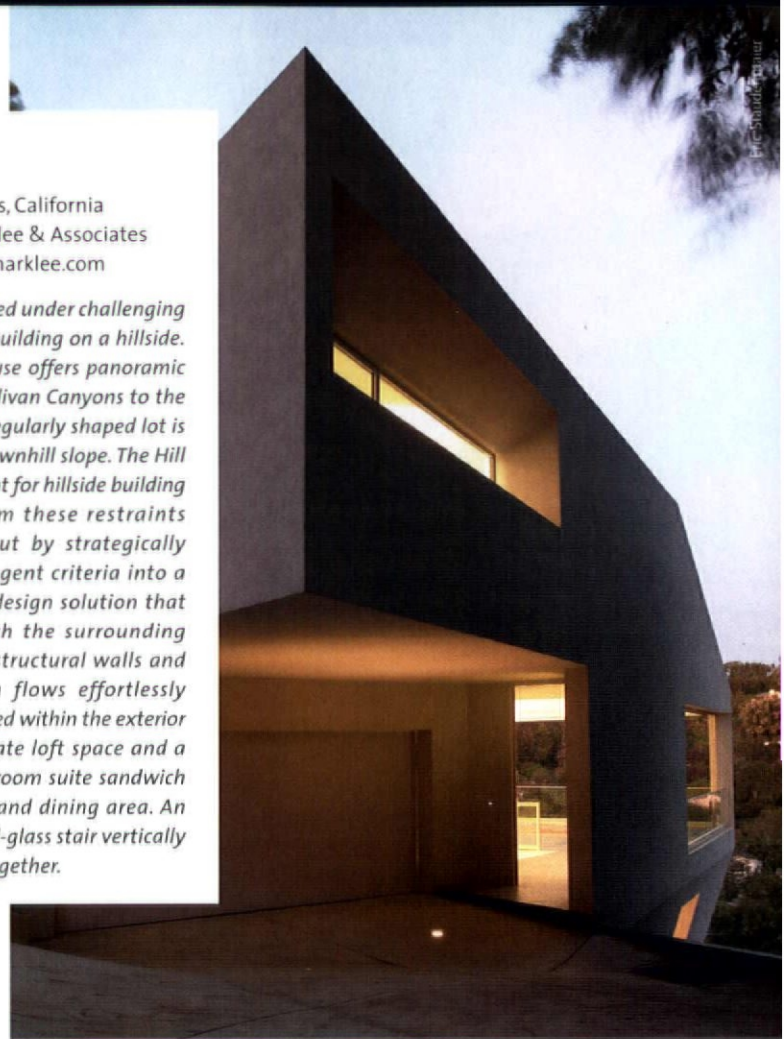
## ▶ 7. Hill House

**LOCATION:** Pacific Palisades, California

**DESIGNER:** Johnston Marklee & Associates

**WEBSITE:** [www.johnstonmarklee.com](http://www.johnstonmarklee.com)

*The Hill House was designed under challenging conditions generated by building on a hillside. While the site for the house offers panoramic views from Rustic and Sullivan Canyons to the Santa Monica Bay, the irregularly shaped lot is situated on an uneven, downhill slope. The Hill House sets a new precedent for hillside building by liberating itself from these restraints not through evasion, but by strategically transforming these stringent criteria into a sculptural and efficient design solution that seamlessly engages with the surrounding site. By eroding all non-structural walls and partitions, the program flows effortlessly between three levels stacked within the exterior skin. An upper semi-private loft space and a more secluded lower bedroom suite sandwich the central public living and dining area. An open, sculptural, steel-and-glass stair vertically stitches the three levels together.*



## ◀ 8. Children's Museum of Pittsburgh

**LOCATION:** Pittsburgh, Pennsylvania

**DESIGNER:** Koning Eizenberg Architecture

**WEBSITE:** [www.kearch.com](http://www.kearch.com)

*The Children's Museum of Pittsburgh had operated in a 23,000-square-foot post office building (1897) and was offered the adjacent 47,000-square-foot Buhl Planetarium (1930) for its expansion. The task was to take advantage of the distinct personalities of the historic buildings while linking them to make a coherent facility. The design solution uses the architecture as an armature for discovery that supports the museum's "Real Stuff" program—with its focus on the experiential.*

*The landmarks are joined by a three-story steel-and-glass, light-filled structure that expands the museum to 80,000 square feet. The new addition includes an oversized verandah entry with a lantern structure above that houses new exhibit space. The project incorporates many sustainable design features and is the largest museum in the country to receive a Silver LEED rating.*





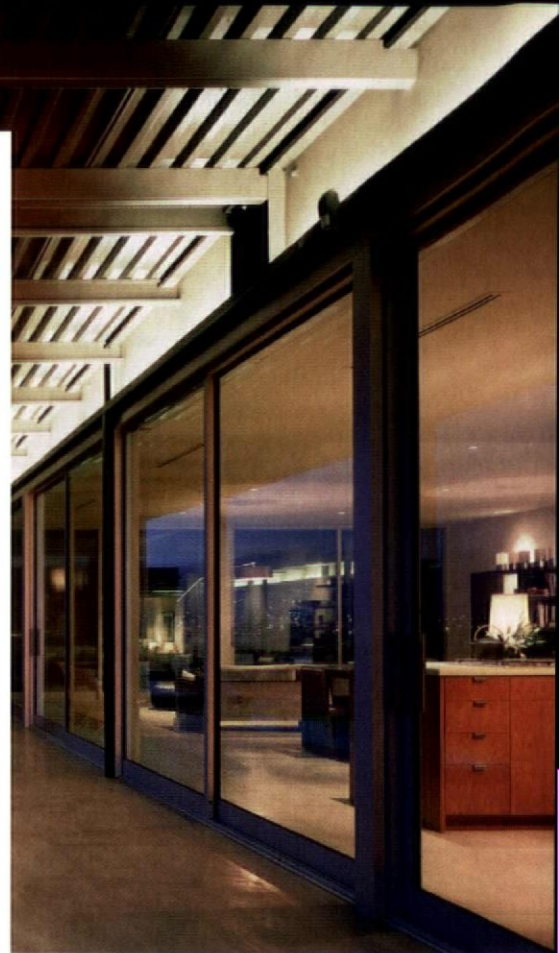
Lawrence Anderson Photography

## 10. Desert House

**LOCATION:** Desert Hot Springs, California  
**DESIGNER:** Marmol Radziner + Associates  
**WEBSITE:** [www.marmol-radziner.com](http://www.marmol-radziner.com)

*The Desert House is the designer's prototype prefab home, oriented to best capture views of San Jacinto peak and the surrounding mountains. Located on a five-acre site, the house extends through the landscape with covered outdoor living areas, which more than double the 2000-square-foot interior spaces. Sheltered living spaces blend the indoors with the outdoors, simultaneously extending and connecting the house to the north wing, which holds a guest house and studio space.*

*Using steel framing, 12-foot-wide modules can extend up to 64 feet in length and use any type of cladding, including metal, wood or glass, or the steel frames are left open to the surrounding landscape. The factory-made modules employ renewable and environmentally friendly materials. Electrical power is derived from solar panels; in colder months, concrete floors absorb solar energy during the day and release the stored heat at night, helping to make the home sustainable.*

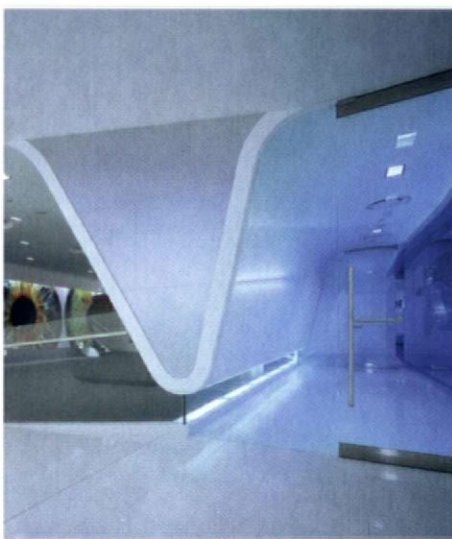


## 9. Gardner 1050

**LOCATION:** West Hollywood, California  
**DESIGNER:** Lorcan O'Herlihy Architects  
**WEBSITE:** [www.loharchitects.com](http://www.loharchitects.com)

*The Gardner 1050 housing project is the result of a series of studies into how various housing typologies could be reinvigorated to create new opportunities for living within the extremely tight economic and special parameters of the speculative housing market. As a model of courtyard housing development, the 10-unit project utilized a variety of design strategies to elevate it above the more mundane infill developments typical of speculative housing.*

*The 15,000-square-foot, three-story project maintains the relationship between indoor and outdoor living space and creates a strong design environment. Recognized as a cubic form wrapped around a central courtyard, the units have been reduced and expanded in areas allowing a change in materials to vary the perception of façade and scale.*



## 11. Endeavor Talent Agency: Screening Room

**LOCATION:** Beverly Hills, California  
**DESIGNER:** Neil M. Denari Architects  
**WEBSITE:** [www.nmda-inc.com](http://www.nmda-inc.com)

*Occupying 54 feet of street frontage, the screening room consists not only of a high performance space for viewing films, but also a large pre-function lobby area, a kitchen/bar and a major façade to the street. NMDA's ambition was to make what is essentially a private space become more public.*

*This serves two purposes: One is to create as much spatial depth as possible in the entry sequence so as to break down the flatness of the "storefront" conditions surrounding it. The other is to create a public identity for Endeavor in a way that the offices cannot.*

*The folded aluminum panel façade and the smooth, white undulating ceiling and wall surfaces that form the first 10 feet of the space allow passersby to peek in, through and around these surfaces to catch fragments of the floor and ceiling surfaces inside.*

Benny Chan/Fotoworks





## ◀ 12. Inotera Headquarters & Production Facility

LOCATION: Taipei, Taiwan

DESIGNER: tec PMC, Inc.

WEBSITE: [www.tecarchitecture.com](http://www.tecarchitecture.com)

With the Inotera Headquarters, tec PMC sought to integrate high-tech development and natural environment by infusing high-tech requirements with emotional content. The all-glass façade, typical for standard office buildings, is reinterpreted in light of Taiwan's tradition of tile construction. Hundreds of shapes and colors portray the formal complexity of natural elements, such as the leaves of trees or ripples of water. An intricate assemblage of printed glass using the latest glass-printing technologies, structural glass and glass curtainwall systems, articulates a building that seeks to define its unique identity while assimilating local customs. In contrast to the transparent office structure, an attached fabrication facility provides a fantastic screen for a dada-esque ceramic tile composition that dilutes its scale by use of perspective geometries.



## ▼ 13. Bamboo Bridge for "Here There Be Monsters"

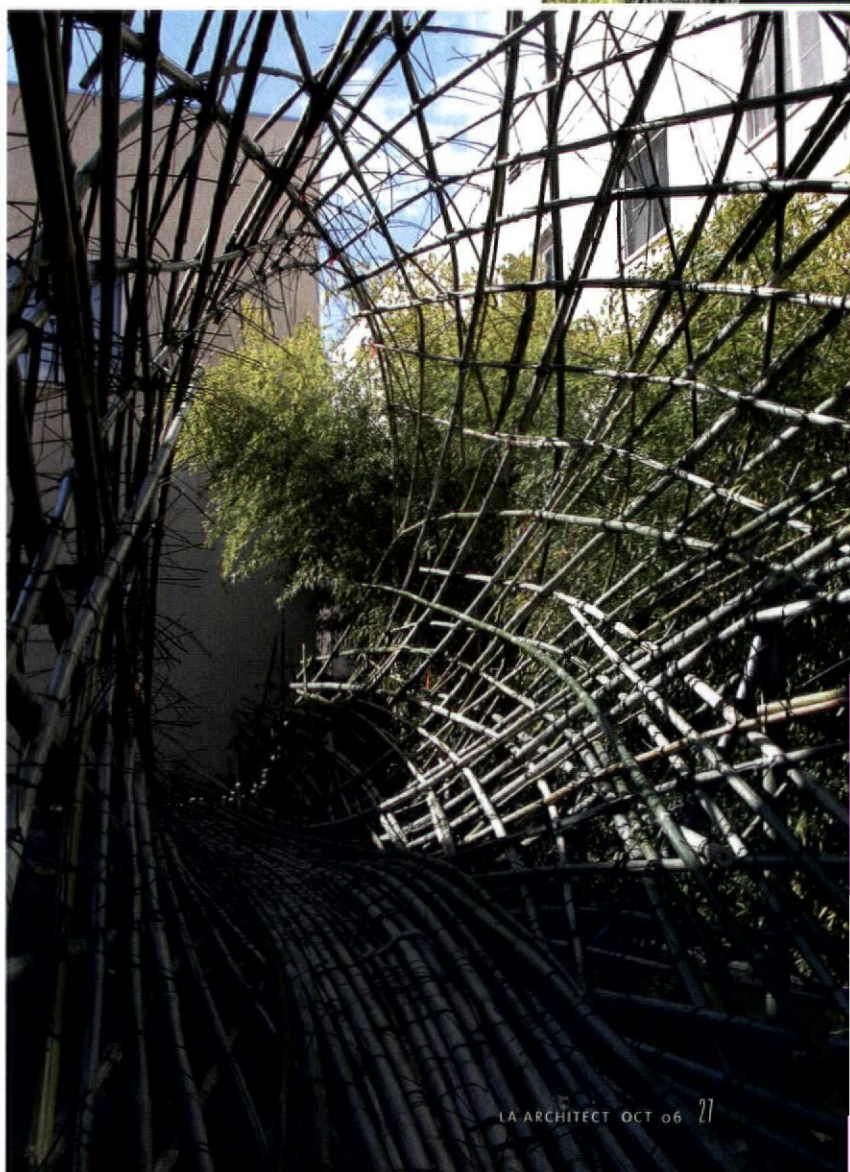
LOCATION: Los Angeles, California

DESIGNER: workshop LEVITAS

WEBSITE: [www.workshoplevitas.org](http://www.workshoplevitas.org)

Workshop LEVITAS was invited by Infranatural to design a bamboo bridge for the "Here There Be Monsters" installation at the Materials & Applications (M&A) design research center. The result, a structure comprised of 150 pieces of bamboo and thousands of cable zip ties, spans 20 feet over a temporary fountain installation that inundates the courtyard of the M&A gallery.

Because of the temporary nature of the water installation, a raw, low-tech design approach was utilized for the bamboo bridge. The bamboo, which was harvested at the Los Angeles County Arboretum, was left green and untreated, allowing for natural wear and decay over the lifetime of the bridge. To further simplify the process, cable zip ties were selected as the primary connective material, as opposed to traditional rope ties.





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# Next LA Awards

## JURY

### ERIC OWEN MOSS, FAIA

Moss, founder and principal of Eric Owen Moss Architects, earned master of architecture degrees at Harvard University's Graduate School of Design and the University of California, Berkeley's College of Environmental Design, and has held professorial chairs at Yale and Harvard. Since 2002, Moss has been the director of SCI-Arc. He has been the recipient of more than forty design awards from *Progressive Architecture* and the American Institute of Architects.

### NICK SEIERUP, FAIA

Seierup is principal and design director of the Los Angeles office of Perkins + Will. He has served on the AIA Los Angeles board as chair of the Design Awards Committee, board director and president, and was recently named to the AIA College of Fellows. He has a degree from the Harvard Graduate School of Design and a bachelor of architecture from SCI-Arc. He has taught at SCI-Arc, UCLA and Woodbury University.

### JOHN ENRIGHT, AIA

Enright practiced for 12 years at Morphosis before co-founding Griffin Enright Architects in 2000. He earned a bachelor of architecture degree from Syracuse University and master's from Columbia University. Enright has taught and lectured at SCI-Arc, the University of Houston, Syracuse University, the University of Tennessee and the University of Oregon.

### RICK GOODING

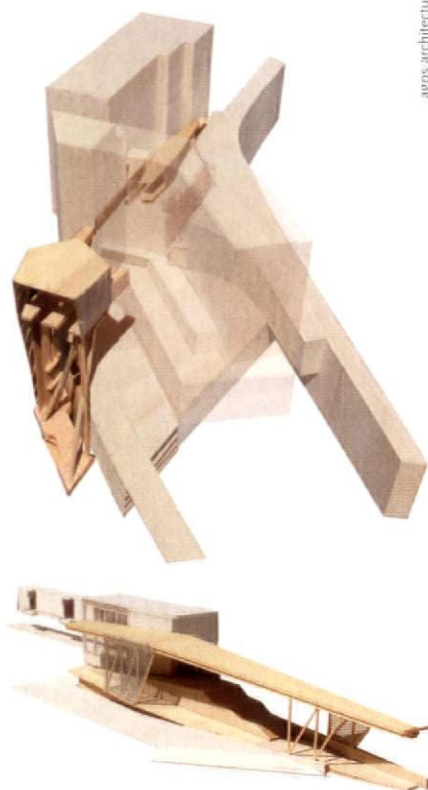
Gooding holds a master of science in architecture and building design from Columbia University, as well as a bachelor of architecture degree from SCI-Arc, where he was awarded the AIA Student Gold Medal Award. Before joining Annie Chu to form Chu + Gooding Architects, he worked for Johnson Fain Partners, Richard Meier + Partners, Morphosis, Frank Israel, and Tod Williams Billie Tsien & Associates.

### JEFFREY INABA

Inaba received master of architecture and master in design studies degrees from Harvard University, where he is currently a PhD candidate in architectural history and theory. He earned a bachelor of art degree at UC, Berkeley. Inaba is the director of SCI-FI, the post-graduate studies program at SCI-Arc, and a partner of HOLA. He is editor-at-large of *Archis* magazine and co-editor of the *Harvard Project on the City* urban research publications.

## NEXT LA AWARD

## HONOR



agps architecture

### ▼ 2. Camino Nuevo Charter Academy High School

LOCATION: Los Angeles, California

DESIGNER: Daly Genik Architects

WEBSITE: [www.dalygenik.com](http://www.dalygenik.com)

*The school program totals 30,000 square feet, comprising 18 classrooms, a library, administration areas and an 18,000-square-foot outdoor sports deck/assembly area over on-grade parking.*

*The site is an unusual configuration, 600-feet long by 90-feet wide—basically an island bounded by busy streets. The design takes advantage of the length of the site by stretching the classroom building more than 400 feet along a busy boulevard, in a curving metal-clad two-story structure attached to the eastern parking area/sports deck.*

*The primary structure is in concrete masonry units, metal trusses and metal decking. On all exterior street-facing walls, the wall cladding consists of perforated and solid painted corrugated metal panels over painted CMU, creating a variety of luminous street-scaled color fields while protecting the south-facing façade.*

### ▲ 1. Portland Aerial Tram

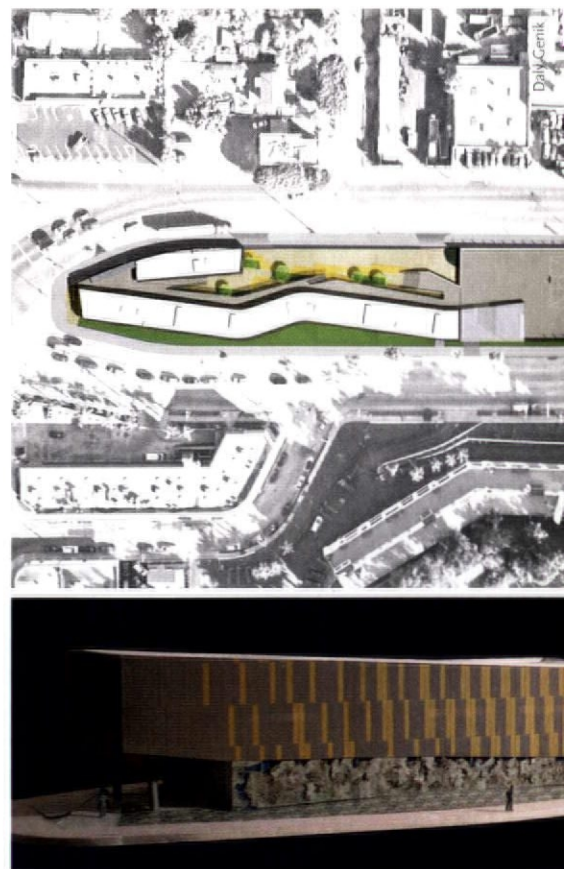
LOCATION: Portland, Oregon

DESIGNER: agps architecture

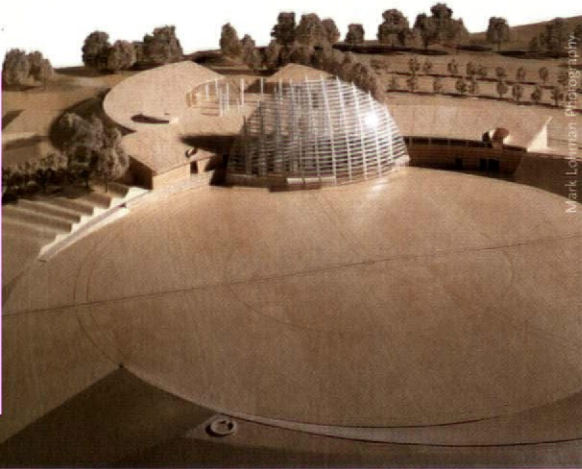
WEBSITE: [www.agps.ch](http://www.agps.ch)

*The Portland Aerial Tram will connect the Oregon Health & Science University Hospital and the Marquam Hill neighborhood with a new medical redevelopment neighborhood on the bank of the Willamette River. The overall goal is a series of connections to link disparate communities through urban design, neighborhood restoration, transportation infrastructure and landscape design.*

*The tram is the centerpiece of the connections strategy. It is designed as a minimal intervention, with light and open structures that dematerialize transportation infrastructure. The tram car is a curvilinear form of glass and painted steel intended to disappear against the sky, while the tram tower is a steel structure whose geometric form is the result of the forces acting upon it. The upper station is an open steel structure, a covered platform on braced legs balanced on a steep site wedged amongst hospital buildings.*







#### 4. Herb Alpert Educational Village

LOCATION: Santa Monica, California

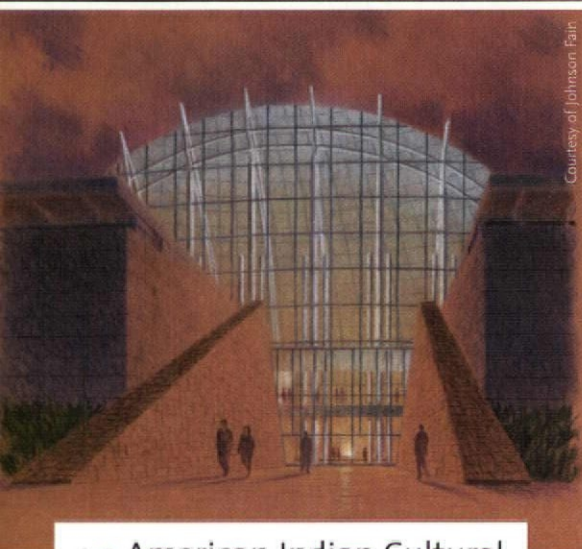
DESIGNER: Koning Eizenberg Architecture

WEBSITE: [www.kearch.com](http://www.kearch.com)

*The Village is a campus consisting of a preschool, elementary school, middle school, high school and performing arts center combining a total building area of 100,000 square feet over one level of underground parking on a 116,000-square-foot site.*

*The vision for the campus begins with a strong sense of community that is creative, flexible and supportive of children—where interaction between adults and children is mutually inspiring and the physical environment exemplifies environmentally sound building practice—in short, a heuristic environment that is socially and physically sustainable in the context of a modern city. This design approach might best be described as “eco-modern.”*

*Building design and configuration maximizes opportunities for the use of passive energy systems to reduce energy use. Each of the three major schools has its own courtyard adjacent to the central academic walk. Covered outdoor spaces and planted rooftop gardens maximize usable outside space.*



#### 3. American Indian Cultural Center and Museum

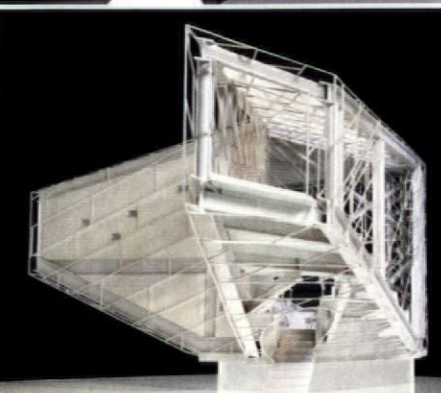
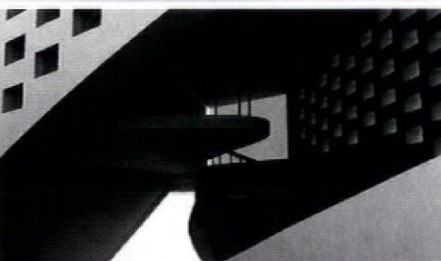
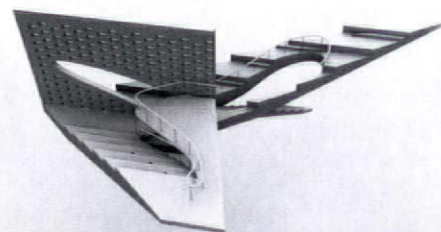
LOCATION: Oklahoma City, Oklahoma

DESIGNER: Johnson Fain

WEBSITE: [www.johnsonfain.com](http://www.johnsonfain.com)

*The mission of the Cultural Center is the study, production and celebration of American Indian culture. The project includes a museum, interpretive center, 8,500-seat outdoor amphitheater and powwow dance grounds, artist colony, cultural communications center, lodge, and tribal council facilities. A major design challenge was to achieve consensus among the 39 federally recognized tribes to be represented.*

*The project expresses the inseparable ensemble of man and nature as a multi-dimensional, multi-sensory experience. Site planning and landscape concepts are designed to express landscapes that influenced patterns of American Indian habitation and culture, as well to express the program through form. Themes of encampment, the woodlands, river, and plains landscapes of Oklahoma's American Indian tribes are woven into the site plan concept, restoring the site's environment and sustainability.*



#### 5. Ministructure 16/Book Bar

LOCATION: Jinhua, China

DESIGNER: Michael Maltzan Architecture

WEBSITE: [www.mmaltzan.com](http://www.mmaltzan.com)

*Ministructure No. 16 is located in a park with a series of pavilions and provides a retreat where visitors can read, eat and contemplate. The project's concept expands on an important confluence between the book and architecture in Chinese history: In the third century B.C.E., a descendant of the philosopher Confucius concealed several of his texts in a wall when the emperor ordered all Confucian writings burned. The texts, essential relics of Chinese culture, were not discovered until nearly four centuries later.*

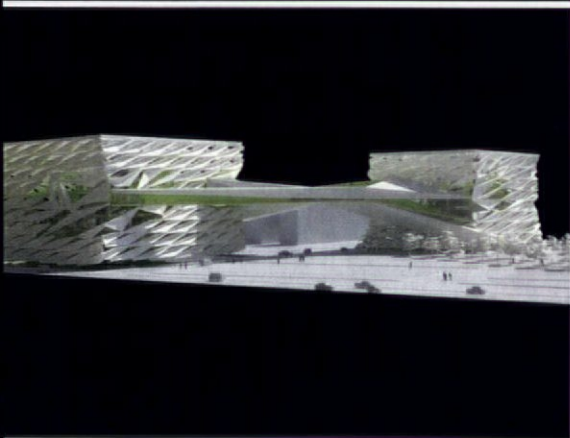
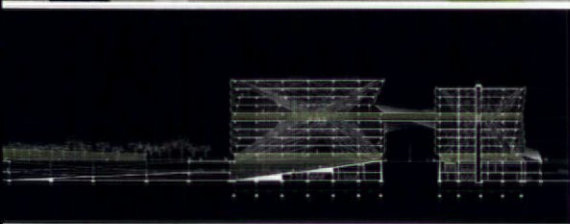
*From this historic juncture of books and building, the pavilion's form pulls its central wall outward into two unequal, cantilevered arms, each concealing within a public space for learning. As visitors move through these reciprocal spaces, the pavilion reveals itself—expanding and contracting, creating an ever-changing montage of spaces between, within and beyond the ministructure and the viewer.*

Michael Maltzan Architecture





Michael Maltzan Architecture



## 7. Mandeville Place

LOCATION: Philadelphia, Pennsylvania

DESIGNER: Richard Meier & Partners Architects, Los Angeles

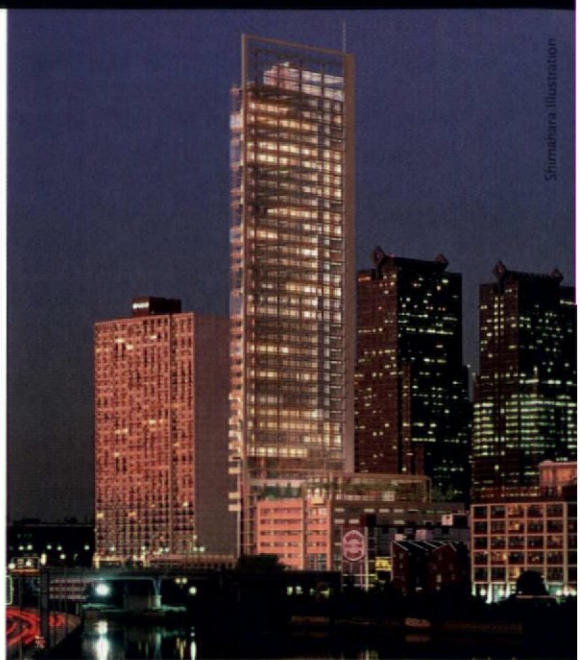
WEBSITE: [www.richardmeier.com](http://www.richardmeier.com)

*Located a few blocks west of Philadelphia's urban core on the Schuylkill River, Mandeville Place is designed to offer an urban alternative to the suburban residence.*

*The ultra-thin proportions and orientation of the 41-story tower contrast with a more predictable frontal massing in riverfront development. The east/west building axis is also responsive to urban view corridors from the center city to the river and park.*

*By planning one condominium unit per floor, the broad north and south façades offer each residence 360-degree views to the city and river. The minimal west exposure limits sun, control issues, and the façade ventilators allow natural ventilation at appropriate times of the year.*

*The building finishes include architectural concrete, stainless steel panels and clear glass.*



Shimshura Illustration



## 6. Pirelli RE Offices

LOCATION: Milan, Italy

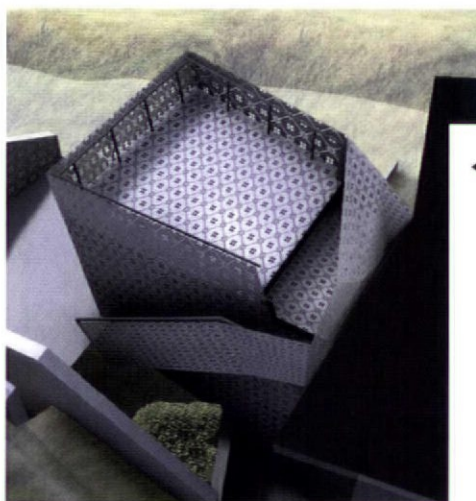
DESIGNER: Michael Maltzan Architecture

WEBSITE: [www.mmaltzan.com](http://www.mmaltzan.com)

*If the context of exurban Milan is largely multiple, yet homogenous, the Pirelli RE Offices aim instead to create a concentrated force to reframe and reorganize the site and create a new kind of urbanity within and above the surrounding landscape.*

*The project's 827,000 square feet are primarily featured within twin 40-meter towers, which are organized as a highly integrated series of 4,500-square-meter work areas. This single organization is comprised, conversely, of a series of 16 distinct leaseable zones.*

*At each building's heart is structural atria, large structural diaphragms of steel and glass, which meet at the building's center. These concentrated zones combine with the building skin to ensure daylighting for the entire workspace and optimize fresh air quality, allowing both buildings to be naturally ventilated for a significant portion of the year.*



## 8. DIAMONDHOUSE

LOCATION: Santa Monica, California

DESIGNER: XTEN Architecture

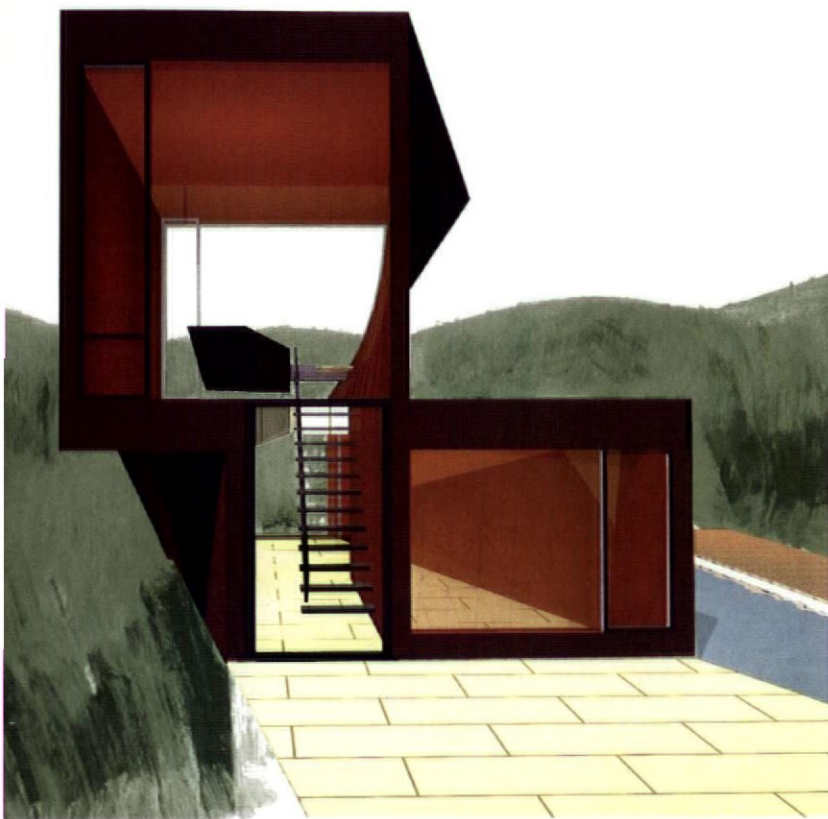
WEBSITE: [www.xtenarchitecture.com](http://www.xtenarchitecture.com)

*The DIAMONDHOUSE is a studio-office addition located deep in a canyon, against a severely sloping hillside with little space upon which to build. XTEN's strategy for this addition was two-fold: First, develop the geometry of the base building to conform to the hillside, the existing building and to include the retaining walls as an integral component of the design. Second, develop a material system independent from the base building—light, porous and capable of reflecting the available daylight and adapting to different building conditions.*

*The material treatment of the building developed from the natural elements taken from the canyon site. The retaining walls are treated with the diamond filigree using an inverse technique. Likewise, the rooftop concrete floor is panelized and embossed to appear as a continuity of the building façade system.*

XTEN Architecture





## ▼ 10. Price Center Student Union Expansion, University of California, San Diego

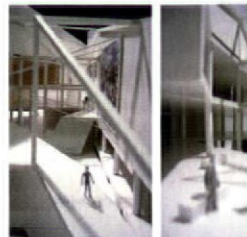
LOCATION: San Diego, California

DESIGNER: Yazdani Studio of Cannon Design

WEBSITE: [www.yazdanistudio.com](http://www.yazdanistudio.com)

*With the expansion of the student union, the design responds to the programmatic needs while contributing to the university's long-range goal to create a campus "downtown." The project approach included an extensive discovery and design process that led to the creation of an "extroverted," highly permeable addition to the existing facility that offers numerous points of entry, multiple plazas and a monumental staircase.*

*The 170,000-square-foot addition expands the student bookstore and significantly increases accommodations for amenities such as retail and food service offerings, student lounge space, and meeting/conference rooms for student organizations. In response to the gradual slope of the site, the addition has two "ground floors," enhancing the accessibility of both the existing facility and the expansion, and maximizing revenue from and synergy among retail and food service outlets, all located at grade.*



## ▲ 9. Mary's Guest House

LOCATION: Austin, Texas

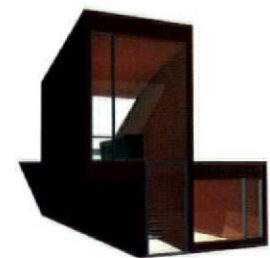
DESIGNER: Yazdani Studio of Cannon Design

WEBSITE: [www.yazdanistudio.com](http://www.yazdanistudio.com)

*This 700-square-foot guesthouse is located on a gently sloping site surrounded by oak trees. It is oriented north-south along a pool, taking advantage of light and views while presenting windowless façades to the east and west to protect against harsh sun and provide privacy.*

*The parti is a juxtaposition of two rectangular volumes stacked on top of each other, one recalling the grid of downtown, and the other the grid of the University of Texas. The lower volume contains an open living area and bathroom, and the upper volume holds lofted sleeping and study areas. These spaces are linked via an open stair, cantilevered from a shared, tilting wall.*

*The design proves a stark contrast to the ranch style of the existing house. Conceived as a pavilion in the woods, the volumetric properties of the guesthouse create multiple sculptural configurations that establish a dialogue with the site.*





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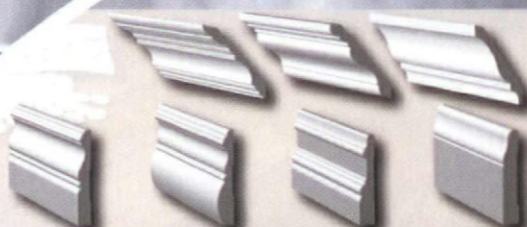
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## Decade Awards: Honor, Merit and Citation

### JURY

#### RICHARD KOSHALEK

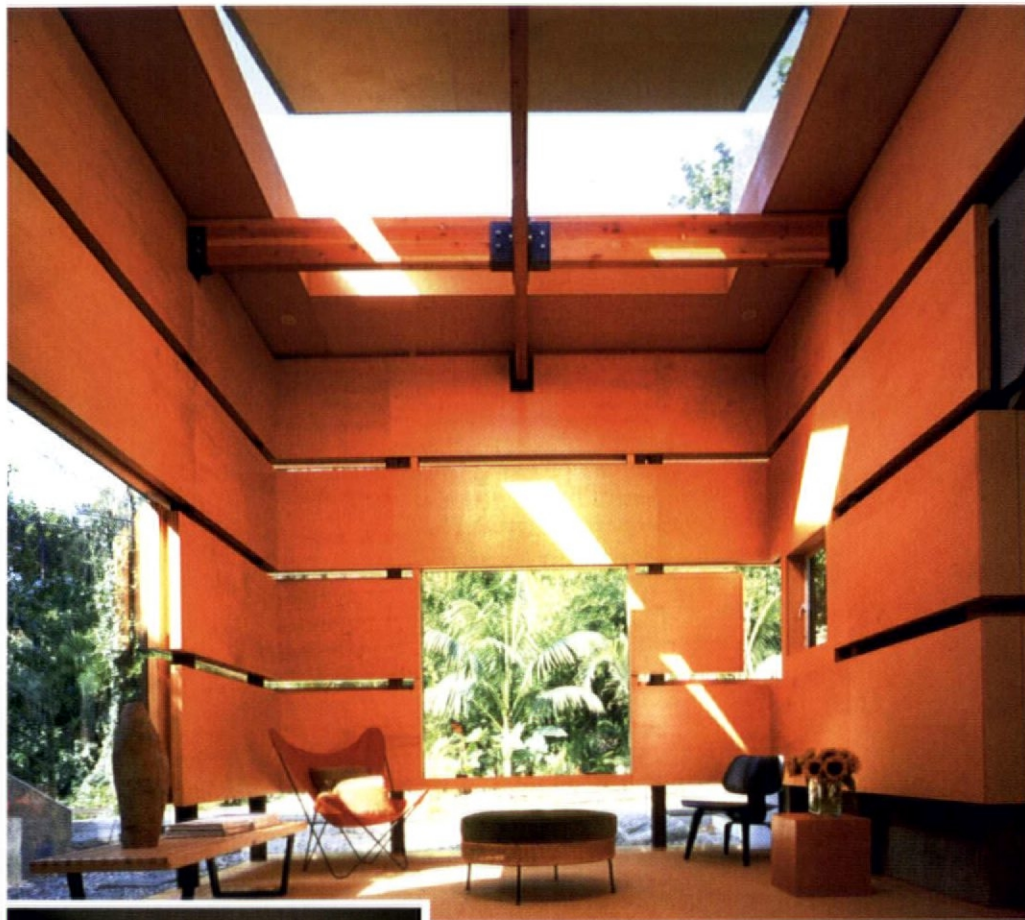
Koshalek is the president of Art Center College of Design, Pasadena, and director emeritus of Los Angeles' Museum of Contemporary Art (MOCA), where he has also served as deputy director and chief curator. He worked with Frank Gehry on the design and construction of the Geffen Contemporary and with Arata Isozaki on MOCA's permanent building. He is also the former assistant director of the Visual Arts Program of the National Endowment for the Arts.

#### DANIEL ROSENFELD, HON. AIA/LA, PRINCIPAL, URBAN PARTNERS

Rosenfeld is a principal and co-founder of the entrepreneurial real estate firm Urban Partners. He is a former Los Angeles city assets manager and served as an appointee of Governor Pete Wilson and Mayor Richard Riordan directing the real estate operations of the State of California and City of Los Angeles.

#### JOSEPH GIOVANNINI

Giovannini, principal of Giovannini Architecture, is an architecture critic for *New York* magazine and a contributor to *LA Architect* and *Architectural Digest*. He is the author of *Mehrdad Yazdani* and contributor to such books as *Sections Thru a Practice: Cesar Pelli & Associates*, *Zaha Hadid: Thirty Years of Architecture* and *Materializing the Immaterial: The Architecture of Wallace Cunningham*.



### DECADE AWARD HONOR

#### ▲ 1. O'Neill Guesthouse

LOCATION: Los Angeles, California

DESIGNER: Lubowicki Lanier Architecture

WEBSITE: [www.lubowickilaniem.com](http://www.lubowickilaniem.com)

*The program called for a small guesthouse that would be unobtrusive from the main house and responsive to the landscape—a running creek and landscape of native trees and plants—below. Abutting the landscaped pool terrace are the two major architectural elements, a bedroom and a living room. Linked by the terraced roof of the dining area, each is similar in size and proportion, yet dissimilar in character and relation to the surrounding terrain.*

*The living room, with its copper exterior and maple panel interior, resembles an upside-down crate, and the bedroom is nestled into the hillside. This transformation of "roof" to "planter" with clerestory windows on three sides visually joins the upper and lower gardens and offers views to the dense canopy of trees beyond. The skylit, stepped terrace of the dining area connect these two forms, the upper pool terrace and the lower garden.*

Erich Koyama



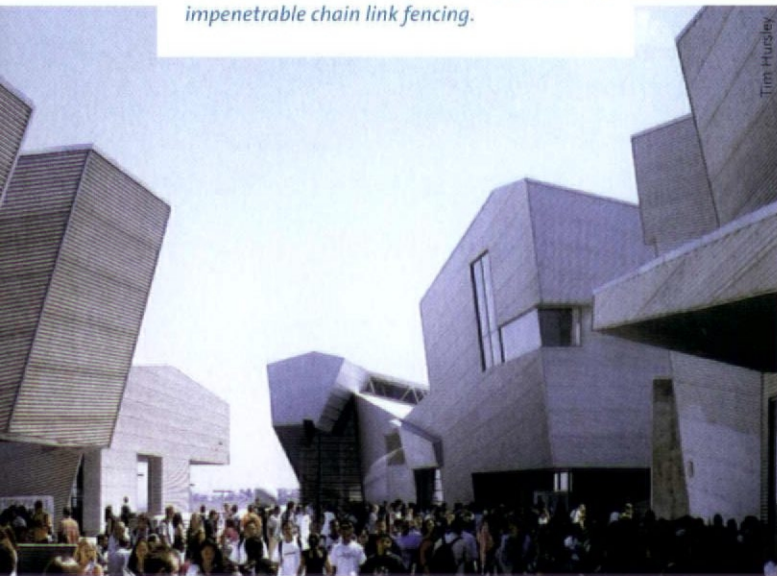
## ▼ 2. Diamond Ranch High School

**LOCATION:** Pomona, California

**DESIGNER:** Morphosis

**WEBSITE:** [www.morphosis.net](http://www.morphosis.net)

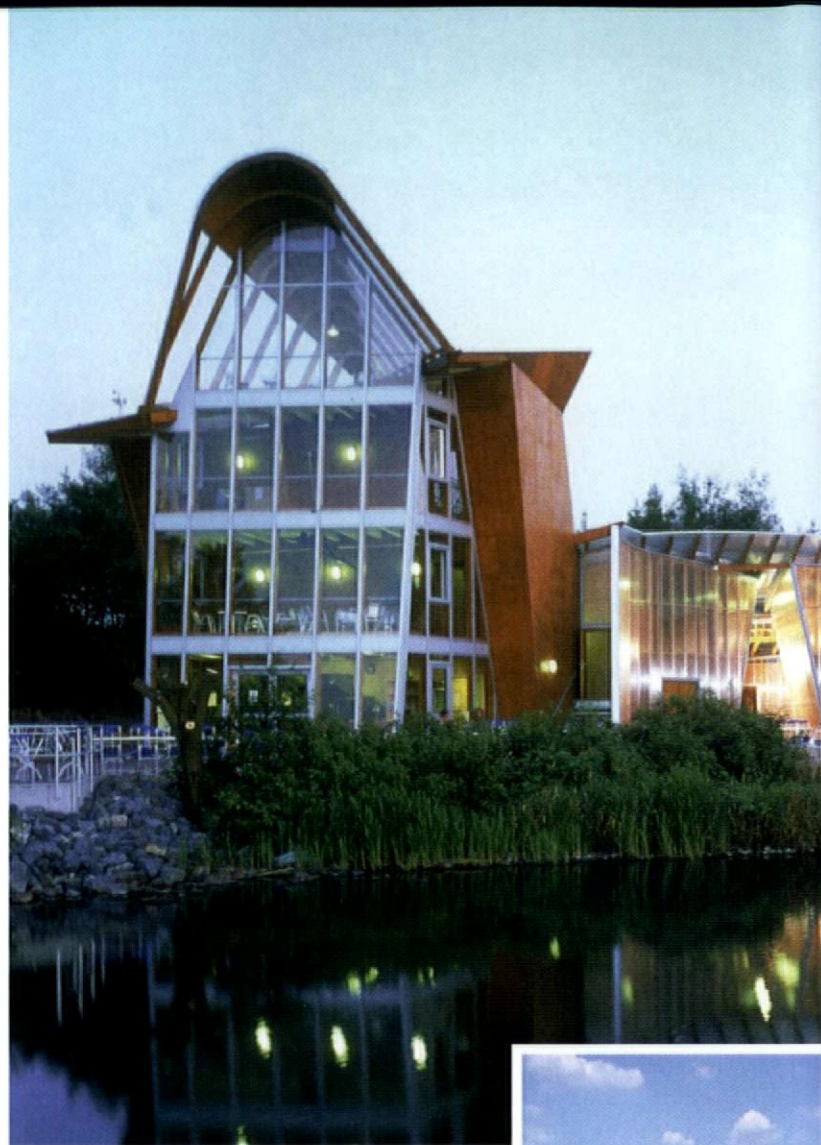
*Diamond Ranch High School engages architecture in the act of education; it speaks to students experientially through a physically kinetic architectural language that makes no references to traditional typology, but rather looks elsewhere to encourage student inquiry and provoke curiosity. The opportunity existed, by virtue of the steeply sloped site, to explore the hybrid territory of an augmented landscape wherein building and site would be perceptually interchangeable. The jagged and inherently unstable forms of the Los Angeles foothills inform the language of the buildings as the scheme takes its organizational cues from the natural topography. The intention of the whole is to challenge the message sent by a society that routinely communicates its disregard for the young by educating them in cheap institutional boxes surrounded by impenetrable chain link fencing.*



Tim Huxley



Kim Zupan



## ▲ 3. Steinhüde Sea Recreational Facility

**LOCATION:** Steinhüde, Germany

**DESIGNER:** Randall Stout Architects, Inc.

**WEBSITE:** [www.stoutarc.com](http://www.stoutarc.com)

*Stretching out like an abstract figure reclining across the countryside, the Steinhüde Sea Recreational Facility gracefully emerges from the surrounding landscape. Located on an island at the south shore of the Steinhüde Sea, the 3,057-square-foot structure was conceived as an amenity to EXPO 2000 visitors and the Steinhüde community. It includes lifeguard facilities, a boathouse, storage, public toilets and showers, a café, and an observation deck. Intended to embrace the EXPO 2000 theme of "Man, Nature, Environment," the team developed a strategy of fully integrating sustainability from conceptual design through construction fabrication. The resulting building, a featured destination for EXPO 2000 tours, is completely energy self-sufficient and actually generates surplus power to sell back to the utility grid.*





## DECADE AWARD

# MERIT

### ▼ 1. Samitaur

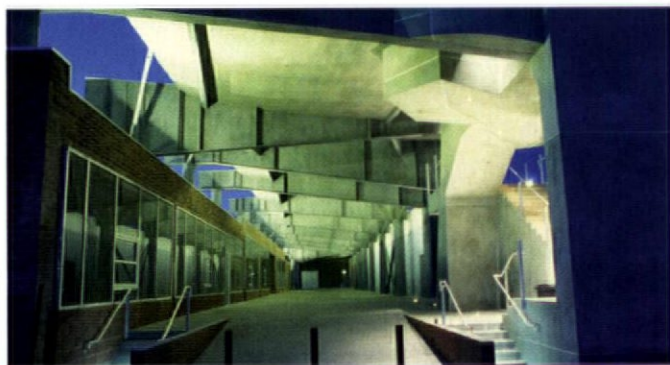
**LOCATION:** Culver City, California

**DESIGNER:** Eric Owen Moss Architects

**WEBSITE:** [www.ericowenmoss.com](http://www.ericowenmoss.com)

*The design for this office building, completed with owner/builder Frederick and Laurie Samitaur Smith of Samitaur Constructs, utilized the air rights over a service road to create space in a dense existing fabric. The new structure is elevated 15 feet—the required clearance to maintain vehicular access—over the service road and ties the extant buildings together into an office and classroom complex for a digital-imaging firm. The building is conceived as a simple rectangular block supported by steel pipe columns and girders that span the road. Columns supporting the new building are positioned to avoid loading doors leading to the access road.*

*There are two design exceptions to the block. First, the entry/exit stair and lounge/roof deck space on the southeast corner where cars enter the site; second, the west-facing courtyard area with bridge, pool fountain and employee outdoor seating that hangs over the auto egress road below.*



### ▲ 2. L.A. Design Center (Phase I)

**LOCATION:** Los Angeles, California

**DESIGNER:** John Friedman Alice Kimm Architects, Inc.

**WEBSITE:** [www.jfak.net](http://www.jfak.net)

*The Los Angeles Design Center was created as a furniture showroom district in South Los Angeles that would provide the many area manufacturers with a much-needed place to display their products*

*This first phase involved the renovation of two run-down warehouses into a 20,000-square-foot space for Cisco Brothers, and another 60,000-square-feet of leaseable tenant space. Equally significant is the transformation of the parking lot between the two warehouses into a hybridized motor court and event space that serves as the social center of the project.*

*Though it was essential to produce a strong identity for the project, it was equally important that it not create an unwelcome, foreign presence in the neighborhood. The solution was to layer the buildings with a richly textured, heterogeneous palette of materials and screens—a new set of clothes that seem both permanent and impermanent.*



Tom Bonner



### ▼ 3. Solar Umbrella

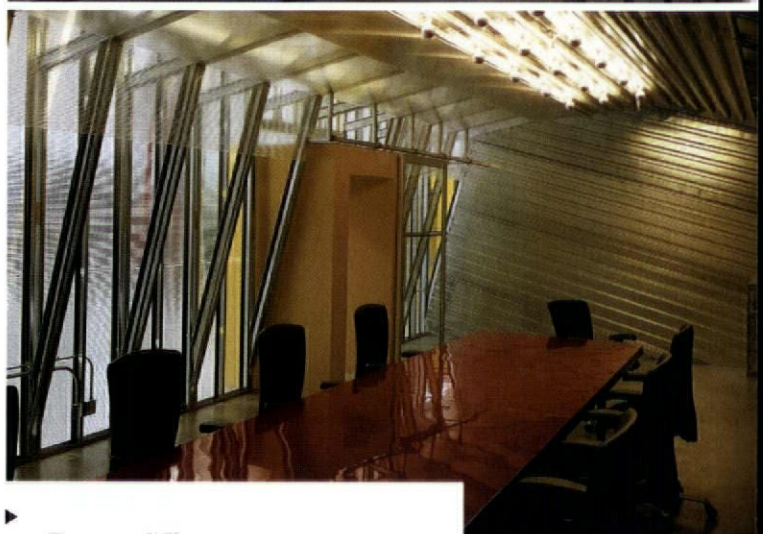
LOCATION: Venice, California

DESIGNER: Pugh + Scarpa Architects

WEBSITE: [www.pugh-scarpa.com](http://www.pugh-scarpa.com)

*Nestled amidst a neighborhood of single-story bungalows, the Solar Umbrella residence boldly establishes a precedent for the next generation of California modernist architecture. Located on a narrow through lot, the Solar Umbrella addition transforms the architects' existing bungalow into a glorious residence equipped for responsible living in the twenty-first century.*

*Solar panels wrapping around the south elevation and roof become the defining formal expression of the residence. These panels, conceived as a solar canopy, protect the body of the building from thermal heat gain by screening large portions of the structure from direct exposure to the sun. This state-of-the-art solar skin absorbs and transforms sunlight into usable energy, providing the residence with 100 percent of its electricity. Featuring recycled, renewable and high performance materials throughout, the Solar Umbrella showcases the architects' ability to marry sustainability with sophisticated design.*



### ► 4. Ground Zero Advertising Agency

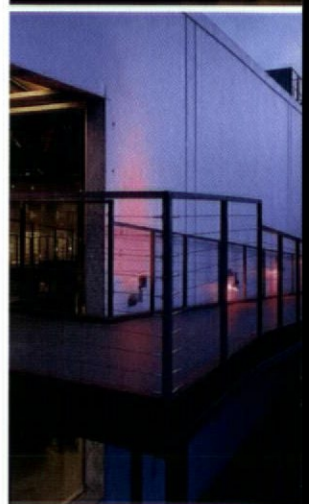
LOCATION: Marina del Rey, California

DESIGNER: Shubin + Donaldson Architects

WEBSITE: [www.shubinanddonaldson.com](http://www.shubinanddonaldson.com)

*Ground Zero, a high-profile, three-year-old advertising agency, was expanding and relocating to a former film-production warehouse in Marina del Rey. The client called for an open-plan work area to house a staff of 70, theatrical screens to project images of work, team work rooms, three conference rooms, video- and sound-editing bays, a reading library, and a focus-group facility.*

*The 25,000-square-foot warehouse was completely gutted and sandblasted. The interior shell of the building was left raw and exposed with sandblasted concrete walls and a bow-truss ceiling. The existing concrete floors were sealed and interior "war rooms" at the perimeter were added with architectural elements to express this sense of an interior village within. A second loft above the team rooms houses the library, video-editing bays and focus-group rooms.*





## DECADE AWARD CITATION

### ▼ 1. Fine Arts Building, University of California, Riverside

**LOCATION:** Riverside, California

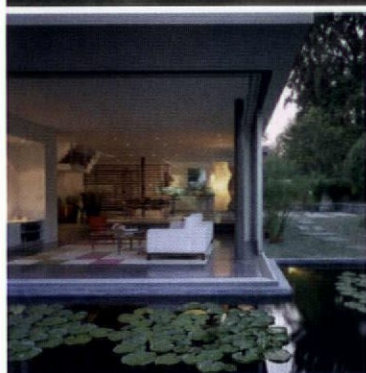
**DESIGNER:** Israel Callas Shortridge (design architects), Annie Chu, AIA (project designer) and Harley Ellis Devereaux (executive architect)

**WEBSITE:** [www.callas-shortridge.com](http://www.callas-shortridge.com)

[www.cg-arch.com](http://www.cg-arch.com)

[www.harleyellisdevereaux.com](http://www.harleyellisdevereaux.com)

*The Fine Arts Building was an ambitious endeavor for the University of California, Riverside, trying to establish a collective identity for five departments—art history, dance, music, studio art and theater—and create a unified home for the university's art programs. The idea behind the unique arrangement was to encourage collaboration between these disciplines. Opportunities for "cross-pollination" was initiated in the space programming with shared facilities, and carried through in the design with tailored adjacencies and various meeting, performance and installation spaces. The 100,000-square-foot facility introduced an asymmetrical composition of multi-level platforms, terraces and courtyards. It also integrated the region's desert landscape through color, curvature and layered elevations. The design promoted the celebration of performance and the installation of art by providing many sites of plain backdrops of walls and platforms that could function as both display and performance venues.*



### ▲ 2. Sunscope: Ehrlich Residence

**LOCATION:** Santa Monica, California

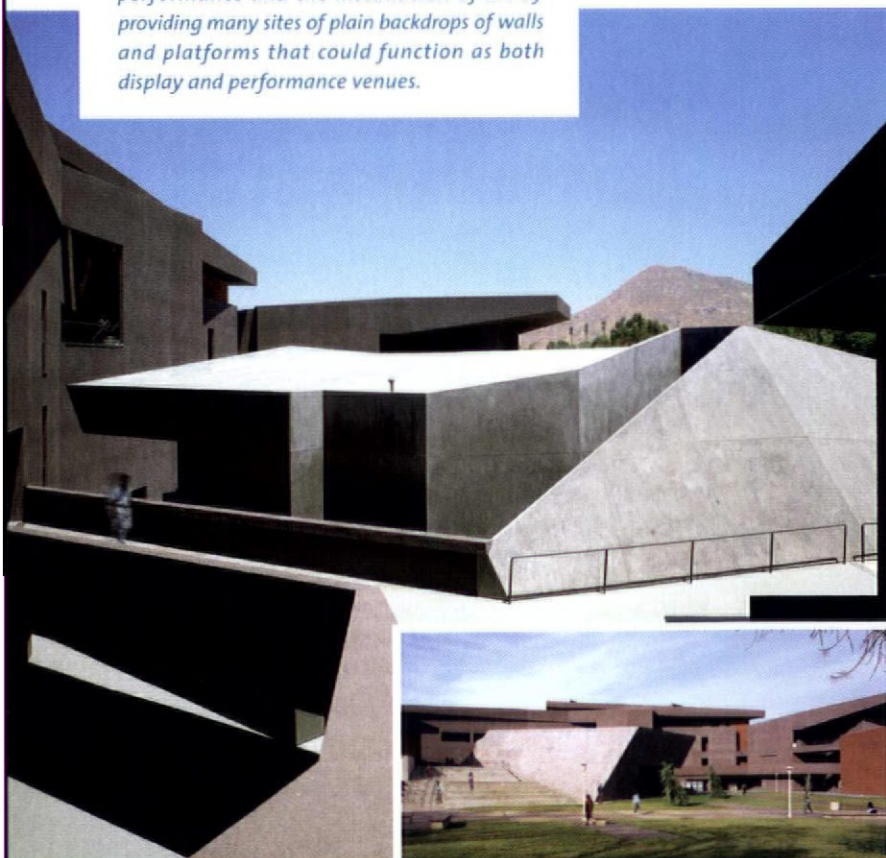
**DESIGNER:** John Friedman Alice Kimm  
Architects, Inc.

**WEBSITE:** [www.jfak.net](http://www.jfak.net)

*This 3,900-square-foot house tests the hypothesis that it is not necessary to sacrifice beauty for sustainability—one can have both. It also suggests that attentiveness to sustainability can inspire and elicit beauty where it might not be otherwise.*

*The house incorporates a number of passive and active green strategies, as well as a number of recycled and sustainably harvested materials. The structure's openness and siting provide the sense of continuous space and connection to the garden that the client desired, and allow sunlight and ocean breezes to warm and cool the house naturally.*

*The house also employs several active strategies including: a rooftop photovoltaic system that provides 85 percent of the house's energy needs, a gray water system that filters much of the house's waste water for use by the garden, and a highly efficient in-floor radiant heating system.*







### ▲ 3. COOp Editorial

**LOCATION:** Santa Monica, California  
**DESIGNER:** Pugh + Scarpa Architects  
**WEBSITE:** [www.pugh-scarpa.com](http://www.pugh-scarpa.com)

The design of this 4,700-square-foot tenant improvement evolved from the unique challenge to remodel an early 1963 Frank Gehry designed commercial structure located in the heart of downtown Santa Monica. The client, a full service post-production facility, required three separate, soundproof video-editing bays, in addition to a conference room, an executive producer's office, and lounge areas.

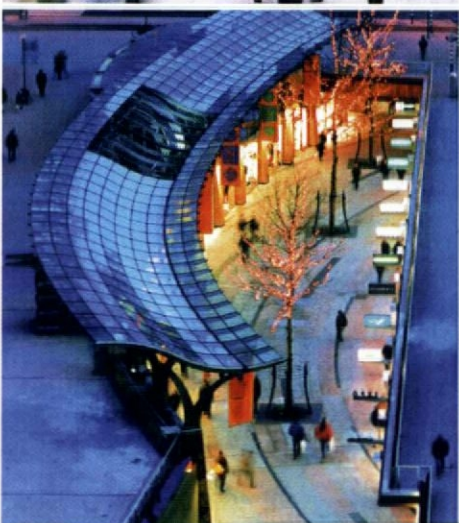
Removing earlier partitions, opening up one whole wall of the main space with floor-to-ceiling windows, and cutting strategic skylights revealed the clean geometrics of Gehry's original structure. Within the main space, the designers maintained an airy, light-filled atmosphere by placing the conference room, executive office, and bathroom in three discrete cubes sheathed in thin translucent colored acrylic panels, layered to create a multi-hued effect.

### ▶ 4. Reactor Films

**LOCATION:** Santa Monica, California  
**DESIGNER:** Pugh + Scarpa Architects  
**WEBSITE:** [www.pugh-scarpa.com](http://www.pugh-scarpa.com)

This program required remodeling a 7,000-square-foot 1930s art deco masonry building art gallery into an office and work space for TV production. It presented the unique challenge of satisfying the client's requirement to move into a completed space in less than 14 weeks from the beginning of the design process. Construction commenced during the first week of design.

Spatially, the project revolves around a centrally-located conference room, positioned to engage the street. The conference room, located in the "street" lobby, re-occupies a used ocean shipping container. The surrounding interior space was conceived as a fluid surface wrapper rotating asymmetrically around the centroid of the container. This surface wrapper alternately pushes close to and peels away from the walls and structure of the existing building. This push and pull or concealing and revealing formal strategy suggests a dynamic relationship between the new and old.



### ◀ 5. Beursplein

**LOCATION:** Rotterdam, The Netherlands  
**DESIGNER:** The Jerde Partnership  
**WEBSITE:** [www.jerde.com](http://www.jerde.com)

Post-World War II reconstruction in Rotterdam left the city's center cold and fractured. The once upscale, bustling leisure mecca had been losing visitors and business to surrounding suburbs since the 1970s. The large-scale, experiential pedestrian walkway restores seamless access between the Hoogstraat district and its sister Lijnbaan market with a street one level below ground. The result is an innovative promenade and armature that has become the pride of Rotterdam.

The Beursplein Promenade is one level below grade. Covered by gently curving, ornamental glass canopies that glow with light at night, the promenade is open to the plaza and the sky above. Glass canopies evoke an earlier time when the Beursplein neighborhood had been a glass-covered arcade. A classic versus modern metaphor enriches the promenade concourses: One side is lined with façades framed with natural stone portals and planters; on the other, façades glitter in metal and glass.



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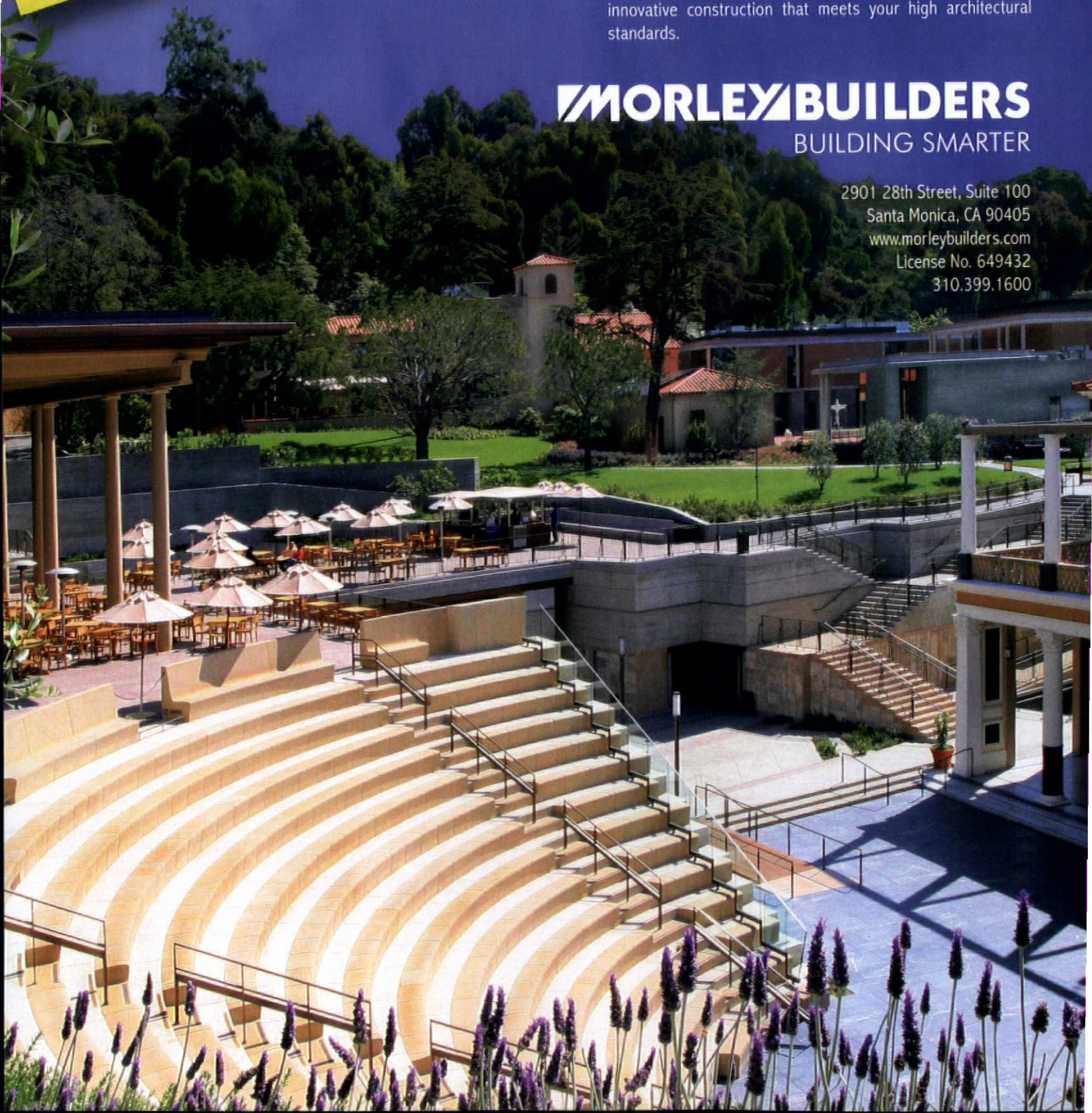
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A Conversation with AIA/LA Gold Medal Honorees

# Craig Hodgetts, FAIA, and Hsin-Ming Fung, AIA



Of all the shakeups in the 2006 AIA/LA Award Program (a new, temporary Decade Award category, for one), none generated as much buzz as the Gold Medal Honorees. In 2006, the AIA/LA truly forged new ground by bestowing the Gold Medal—its highest honor—on the husband-and-wife team of Craig Hodgetts, FAIA, and Hsin-Ming Fung, AIA, of Hodgetts + Fung Design and Architecture.

For more than two decades, Hodgetts + Fung has created a variety of notable and influential structures, including the new Hollywood Bowl, the UCLA Towell Library, the renovation of the Egyptian Theatre for American Cinematheque, Yamano Tower in Tokyo, and the new Hyde Park Miriam Matthews Library in South Los Angeles. Hodgetts and Fung have also helped shape how architecture and design are perceived through such exhibitions as “Blueprints for Modern Living: History and Legacy of the Case Study Houses” and “The Work of Charles and Ray Eames: A Legacy of Invention.”



**Jennifer Caterino recently had the chance to sit down with the pair in their Culver City, California, offices for a brief question-and-answer session.**

**Jennifer Caterino** So much has been made of the fact that you are the first male/female team to be awarded the Gold Medal Award from the AIA/LA. How does that dynamic factor into your practice, if at all?

**Craig Hodgetts** I remember when I was still teaching at UCLA there was this wave of young women who were coming into architecture—just remarkable—and I got very, very conscious that there was a gender shift going on in the way architecture was being viewed, and that there was a more complex equation evolving. I was really aware of that.

**JC** You felt these women were bringing a different perspective to the profession?

**CH** No question. And so—I never told Ming this—but I had a very conscious desire to be in a partnership with a woman. I truly think our work is from that fusion of gender.

**Ming Fung** It's very interesting, being the first couple [awarded the AIA/LA Gold Medal]. It probably has to do with a certain kind of age because we've been working together for over two decades, but I also think it's because we have outside work, we both teach, and we have individual, strong personalities. And, so, I was really pleased to see our differences recognized.

**JC** Now there are several other notable couple partnerships, but you were really one of the first.

**CH** I think we were the first that we knew of; we were kind of pioneering that a little bit. Part of it was because we didn't have a preconception of what we were going to be doing. We knew we had a great, creative relationship, but we kept thinking we were going to go into film for the longest time.

**MF** I'm very interested in finding out how other couples work because I think, whether they want to acknowledge it or not, couples work very differently. Couples are committed to each other emotionally—they have a family together, they live together—so they share something that is bigger than just an aesthetic or a way of working. They really share something else, and I think that has to influence the architecture. It

could be really subtle, but I think that couples design differently.

The other thing that I just realized is a lot of young couples right now that are working together went to school together or were studying at the same time, so they share a lot of things in terms of design. But what Craig and I have is actually a lot of tension because we have such different backgrounds in terms of education and culture. So, I think that what we bring to the projects are actually different voices.

**JC** You challenge each other?

**CH** Exactly. And the curious thing is, as a couple, you have to respond to that challenge; you can't walk away from it. So then you wind up creating something neither of you imagined, and for the most part we're surprised by the product.

**JC** Because you don't know where it's going to end up?

**CH** No, generally we don't. Ming has an ability to kind of focus and be very discerning; I'm a little more free-formed.

**JC** I've read that Ming says Craig has three lives: Set Designer, Automotive Designer and Building Designer, and Craig says Ming grounds the many ideas they generate together for a project. Are those fixed roles, or can you still surprise each other?

**MF** We surprise each other. Sometimes, we sit down and talk about a design solution and have such violent disagreements that I'm surprised. I'm surprised because we think that we would share a common goal, you know? We still have disagreements, and we still talk it through.

**JC** Craig, do you think Ming really does always ground the project?

**CH** Oh, absolutely.

**MF** I'm more disciplined. For me, the concept is really important. He can get distracted...

**CH** Ming sees the big picture. She's got like this "laser beam" thing on what the mission is and what the goals are and what our responsibility is to the community and to the trust that people have given us, and so forth. Especially in our institutional work, the things where there's a lot of responsibility to the community, Ming engages that dialogue and makes it happen, which is super important.

By Jennifer Caterino





Hollywood Bowl



Marvin Rand

Sinclair Pavilion at Art Center College of Design



Sylmar Library



**JC** Community-centered work tends to have compromises; how much have you had to do that in your work?

**CH** The Hyde Park library project is a good story because it's one of the projects I'm most proud of, and I think Ming is too.

**MF** That project really has a lot community influence. When we designed that project I had to go make a presentation to the community. The first design was extremely clean and crisp.

**CH** "Capital A" architecture.

**MF** Capital A and civic, very modern and really streamlined, and we really misread the community because they wanted something more sculptural. They really, really didn't like it.

When we rethought the design, we began to really consider it differently by trying to understand that this is an African-American community with a very different aesthetic. It wasn't a compromise; it was really about trying to find a way of coming up with a design that was actually going to be accepted. I'm still, to this day, surprised by what we came up with.

**CH** Yeah, we both are. Ming came back from that meeting and said, "Craig, we have to totally rethink this whole thing."

She was really motivated, and we went off in a totally other direction, and it turned into a project that was completely revolutionary for us.

**JC** You seem to have endless patience with yourselves to find the right solution for a project. Have you ever had to say, "We can't do this; it doesn't work the way we thought it was going to work"?

**MF** I think that we have found ourselves a lot of times really banging our heads against the wall because of certain things that we thought conceptually were going to work, and then we found ourselves looking for the solution. It has a lot to do with money. Most of the time, it is because of the budget, not because technically we cannot solve it.

So I think for us, most of the time, the frustration comes not from not finding the solution; it's constantly having to find the solution that fits the budget. But, ultimately, we never give up. I don't think we ever give up because I think that giving up means that there is an aspect of that project that we can not do.

**CH** It keeps coming back to the Eames philosophy, which I think resonates with us: The constraints and the restrictions call out required innovation. We can put a different

spin on it; we can say that the constraints, for us, are very often the driving force, that we must find the solution. And it's not "value engineering"; it's kind of an inventive attitude.

And some of that has to do with our background in the movie industry. There is no faster way to get fired from a movie than to say, "Oh, this is gonna take some time" or "I'm not sure we can do that." I really think part of our ethos is "can do, will do," enthusiastically. We love working with teams of people—it's fantastic because there are never enough ideas. If you can infuse your whole studio with that it's like a rocket ship.

**JC** How much does your personal relationship shape the professional relationship? Is there a separation at this point of professional and personal?

**CH** Actually, there's another sidebar because Ming's got a whole other job as graduate director of SCI-Arc, and I teach a little bit. But to answer your question, we're the kind of people who have never been able to separate our relationships, never.

**MF** We have been together so long that it's really difficult to separate, and I don't think we do. I think we have been like that from the beginning. We were close friends before we worked together, and I think that the friendship has a lot to do with that. Essentially, we were sharing a lot of things in common in terms of the way we see the world, the way we see culture, so when we start working, it just blended. There's not that differential issue.

**JC** There's a line you use to describe your Sagaponac Project: "The house is designed to give an injection of Southern California lifestyles to the more demanding social and environmental climate of the Sagaponac Project." Your work is typically user-responsive and very contextual, so I was surprised by the idea of you injecting a lifestyle to a different geographic area. Can you explain what you meant?

**MF** That's a really good question. I think what it eludes to is a kind of lifestyle based on typology, and—because the California lifestyle is about being outdoors all the time—we wanted to have this house that still allows you to feel like you're outdoors. So, that glass box was essentially a transposed courtyard idea of the unit looking into this glass box which is actually operable so that you can open it and you feel like you're outdoors—because on the East Coast, you are either indoors or outdoors.

**CH** That's exactly what we were trying to do. We were also trying to create an ambience which was not either/or, and wasn't so hierarchical.

**JC** AIA/LA 2006 President Bill Fain, FAIA, has called you both "role models for your peers and generations of designers to come." How do you feel about having the label "role model" attached to you?

**CH** Ming was saying the other day that the spectrum of projects that we're doing is something that is probably going to become more typical of firms in the future. They're going to be less focused on niches, partly because now computer platforms are common. So, Ming was saying that the kind of configuration we have in our office is going to become less atypical in the future, that more and more firms are looking at adjacent disciplines and working that way, which I think is true.

Every once in a while I think about the Eames Office as a kind of prototype for us. I think that cross-work pollinization really benefits the culture in a way. So, in that sense, I think we're charting some territory out there.

**MF** I can not help but think in terms of being an educator, rather than a practitioner. I think students more than anyone else look to us as role models.

**CH** I think both of us always have taken that role of mentoring really seriously and have been really blown away by what our students do. It's so incredible, and it's reciprocal. I get as much from my students as they get from me, and I think that's good for me.

**MF** My advice to young people is that it's really about the attitude that they bring; it's not "you should do this or do that." I just don't think that you can do anything unless you have a certain belief in what you do because architecture is not easy, and you really have to have a sense of commitment and just love it—that's the only thing that I can give to anyone. I tell them that they need to be prepared for it to be hard. If they don't love it, it's just another job.


It's always struck me that there's this kind of common DNA that architects have—they're very special people. And when you do this work, and do it well, it's because you have this internal intensity. You can succeed in other fields without passion. You can succeed just because you are smart and you work hard, but I think this is the kind profession you join because you have passion and a love of architecture. ■





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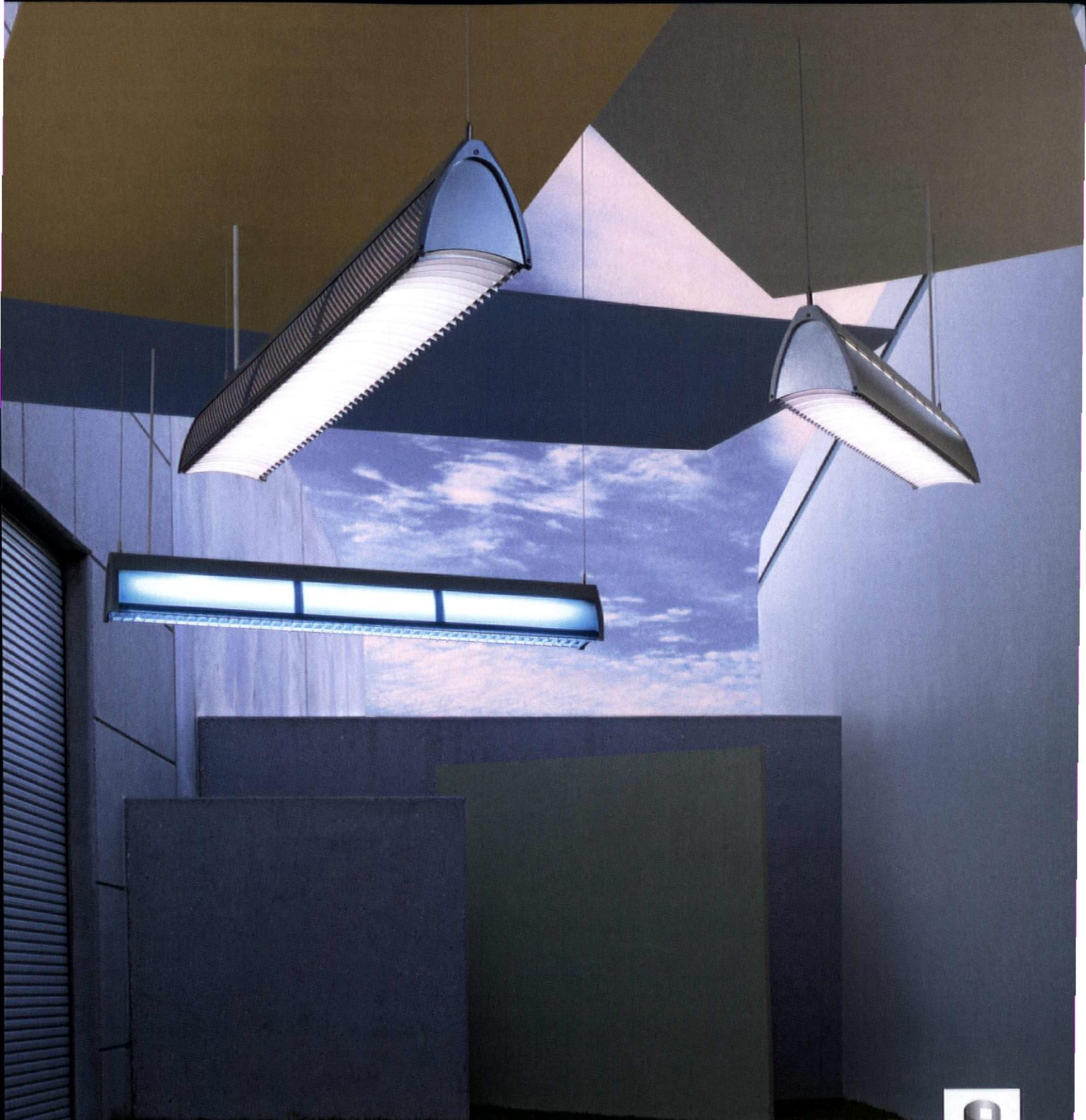
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